

MUSICAL AMERICA

Edited by A. WALTER KRAMER
Founded in 1898 by JOHN C. FREUND



Juilliard Joins With Metropolitan To Continue Opera Under Direction of Witherspoon, Ziegler and Johnson

Foundation to Contribute \$150,000 of \$250,000 Total For 14 Weeks Span, Contingent On Subscription Increase

Plan Supplementary Season

Works to Be Presented in English Largely by American Artists, in Spring or Summer After Conclusion of International Series

ACCEPTANCE by the board of directors of the Metropolitan Opera Association of a set of conditions by which the Juilliard Musical Foundation will co-operate in the financing of the Metropolitan opera season on a new basis was made public on March 6. The foundation undertakes to contribute \$150,000 of a total \$250,000 for a regular season of fourteen weeks along present lines and a supplementary season of opera in English, largely by American artists, with a \$3 top and managed by a new corporation. The underwriting by the foundation is, however, contingent upon a ten per cent increase in ticket subscriptions.

A triumvirate management was named, to include Herbert Witherspoon as general manager in succession to Giulio Gatti Casazza; Edward Ziegler, to continue in his present post of assistant general manager in charge of business administration, and Edward Johnson, Canadian-born tenor, as assistant general manager in charge of the supplementary popular season.

According to the terms of the will of the late Frederick D. Juilliard embodied in the charter of the foundation, the latter is empowered to give aid to the Metropolitan Opera. This aid was offered shortly after the inception of the foundation in the early 'twenties, but as the opera company was operating at a profit at the time, there seemed no appropriate way in which the foundation could aid it. During the past few years, however, the opera has shown an annual deficit running as high as \$300,000. This was met at first by drawing upon a reserve fund accumulated during previous years. After the exhaustion of this fund, for the past two seasons friends of the opera have contributed about \$250,000 a year. Of this sum the Juilliard Foundation appropriated \$50,000 in 1933, and \$40,000 in 1934.

These facts were touched upon in a letter to the Metropolitan Opera Association from the foundation, signed by George Davison, its vice-president, which was read at a meeting of the



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Herbert Witherspoon Succeeds Giulio Gatti-Casazza as General Manager

board of directors of the association held in the office of Myron C. Taylor on March 6. In the absence of Paul D. Cravath, chairman of the board, Cornelius N. Bliss, chairman of the executive committee, presided.

The letter expressed recognition of the fact that the discontinuing of the opera would be a calamity, but that on the other hand it could not continue to be operated with such a large deficit and not at all except with the co-operation of all concerned, including artists.

CIVIC CONCERTS BECOMES NBC SUBSIDIARY

Complete Ownership Brings Move of Chicago Office to RCA Building, New York

Civic Concert Service, Inc., organized in 1922 by Dema Harshbarger to promote concert courses throughout the country and which since 1931 has been partially owned by the National Broadcasting Company, has become a completely owned subsidiary of NBC.

On March 11 the executive offices of Civic Concert Service will be moved from Chicago to NBC headquarters in the RCA Building, New York, where it will function as a division of NBC Artists Service, under George Engles, vice president of the NBC. O. O. Bottorf, formerly assistant manager of Civic Concerts, has been appointed general manager of the reorganized corporation.

Dema Harshbarger, founder and general manager of the company, has been appointed manager of the Hollywood

employees and the general public. The budget of the opera should be planned on a basis which would promise as far as possible, the elimination of any deficit. This was deemed impossible unless attendance at the opera was materially increased.

"We appreciate," the letter went on to say, "that it has been the policy of the Metropolitan to introduce American singers in the casts whenever their abilities warranted it. We share your desire to increase the opportunities for American talent to show its ability and

(Continued on page 17)



Edward Ziegler, Assistant General Manager, in Charge of Business Administration

Past Opera Regimes at the Metropolitan

Henry E. Abbey.....	1883-1884
Edmund C. Stanton.....	1884-1891
Abbey, Schoeffel & Grau.....	1891-1897
(No Opera During Seasons of 1892-1893, 1897-1898)	
Maurice Grau.....	1898-1903
Heinrich Conried.....	1903-1908
Giulio Gatti-Casazza.....	1908-1935



Edward Johnson, Assistant General Manager, in Charge of Supplementary Season

Opera Responsibilities Viewed as Public Trust By New General Manager

That the post he is assuming is viewed by him as a public trust was emphasized by Herbert Witherspoon, the newly chosen general manager of the Metropolitan, in a statement issued after the selection had been made public. In part, he said:

"In accepting the appointment as general manager of the Metropolitan Opera Association, I am appreciative of the great honor conferred upon me. But I am even more conscious of the great responsibility which this position places upon me."

"Great tasks carry with them great obligations, and no one should approach such a task as that of general manager of the Metropolitan, unless he appreciates to the full that for which the Metropolitan stands."

"Therefore, I take this new position with full recognition of the fact that I am accepting a public trust, that such a cause is bigger than any man, that my whole self must be given in an endeavor to keep up the standards of the Metropolitan, to improve them wherever possible, and in short to serve the cause of art, and through that art the public, with utmost devotion."

"It is especially gratifying to me that I have associated with me two Americans, whose devotion to the cause of opera and especially to the Metropolitan, is well known. They are both my personal friends, and I am certain that their co-operation will be of the utmost value."

ROCHESTER PLANS FESTIVAL SERIES

Programs of Works of American Composers Are Completed by Howard Hanson

ROCHESTER, March 5.—Programs for the four evening events which constitute the Eastman School of Music American Festival have been completed by Dr. Howard Hanson. The date of the festival has been moved this year from the first week in May to the first in April. It will be opened by a concert given by the Eastman School Symphony with the Eastman Chorus, when works by Bernard Wagenaar, Dr. Hanson, Leo Sowerby, William Grant Still and Paul White will be given. Samuel Belov will conduct.

On April 3 the Eastman School Little Symphony, Karl Van Hoesen, conductor, will play first public performances of Four Nocturnes by Gardner Reed, with Edna Mae Cleeland as contralto soloist; Symphony Concertanto by Burrill Phillips; Divertimento for Brass Instruments by Herbert Inch; Gerald Keenan's Andante, Interlude, Finale for horn and string orchestra and the ballet music from Blue Steel by Mr. Still. This program also includes works by Aaron Copland, David Diamond and Gail Kubik.

Dr. Hanson will conduct the Rochester Philharmonic on April 4 in first performances of Gustave Soderlund's Symphonic Interlude, Bernard Rogers's Suite, Once Upon a Time, Carl Eppert's Symphony of a City and Daniel Gregory Mason's Suite after English Folk Songs will also be heard on this list.

The festival will close with the first performance of Robert Russell Bennett's ballet opera, Endymion, followed by Deems Taylor's ballet, Circus Days. Dr. Hanson will conduct the Rochester Civic Orchestra and the Eastman School Chorus and Thelma Biracree will direct her dance group.

Kathryn Meisle Honored at Reception

Carolina Lazzari gave a reception at her New York studio in honor of Kathryn Meisle, following Miss Meisle's performance of Azucena in Trovatore at the Metropolitan Opera on Saturday evening, March 2. Mme. Lazzari, formerly a member of the Chicago Opera Company, has for many years been a friend of Miss Meisle's, both having studied at the same time with William S. Brady. More than a hundred guests were present to greet the singer after her performance.

Vienna Volksopera to Produce Hageman's Caponsacchi

VIENNA, March 1.—The opera Caponsacchi by Richard Hageman, based on the play by Arthur Goodrich of New York, will be produced on March 19 by the Vienna Volksopera. Mr. Hageman was for fourteen years conductor of the Metropolitan Opera and for six years of the Chicago Opera. He will conduct his own work with stars from the Vienna Volksopera and State Opera participating. Chancellor Kurt Schuschnigg and United States Minister George S. Messersmith will be patrons.

The Vienna Staatsoper has invited Meinhard von Zallinger, conductor of the Cologne Opera, and successor of Eugen Szenkars, to conduct as guest this spring.

A Tribute to a Famous Tenor



Wide World

On the Sixty-Second Anniversary of the Birth of Enrico Caruso, Former Colleagues Gathered in the Lobby of the Metropolitan Opera to Place a Wreath on the Bust of the Noted Tenor and to Honor His Memory. From the Left: Giuseppe De Luca, Léon Rothier, Pasquale Amato, Rosa Ponselle, Geraldine Farrar, Ettore Panizza, Giulio Gatti-Casazza, Earle R. Lewis, Rosina Galli, Vincenzo Bellezza, Paul Althouse and Giuseppe Sturani

FORMER associates of Enrico Caruso paid homage to his memory on the sixty-second anniversary of the late tenor's birth by placing a wreath on his statue, the work of Onorio Ruotolo, in the main lobby of the Metropolitan Opera House on the afternoon of Feb. 25. Led by Geraldine Farrar, former friends and colleagues of the great tenor honored the name that has grown to be a tradition and is rapidly taking on the lustre of a legend. The ceremony was broadcast over an NBC-WEAF network and after a brief introduction by Milton J. Cross, radio announcer, Miss Farrar spoke of the aid that Caruso had been to operatic aspirants and the inspiration that the memory of him has engendered in a newer generation of singers.

The speakers called upon by Miss Farrar were Pasquale Amato, who, like

Mr. Caruso, was born in Naples and was a leading baritone of the company during most of the tenor's career at the Metropolitan; Charles Hackett, Paul Althouse, American tenors, and Rosa Ponselle, soprano, who had sung with him in her debut in La Forza del Destino in November, 1918. They also spoke of their reminiscences of the tenor, stressing his unselfish personal attributes, his personal charm and unbounded good humor. Giulio Gatti-Casazza, general manager; Edward Ziegler, his assistant; the singers Giovanni Martinelli, Giuseppe De Luca, Angelo Bada and Léon Rothier; the conductors Artur Bodanzky, Vincenzo Bellezza, Louis Hasselmans and Wilfred Pelletier and representatives of the chorus and back stage personnel were also present.

DATES ANNOUNCED FOR MUNICH FESTIVAL

Nine Wagner Music-Dramas, Six Strauss Works, Mozart Operas Are Listed

The Munich festival will begin on July 24 and continue through Aug. 27. Seventeen performances of nine Wagner music-dramas and eleven of six Mozart operas are announced. These will be supplemented by five performances of works by Richard Strauss and three performances each of Goethe's play Goetz von Berlichingen, Schiller's Maria Stuart, and Shakespeare's King Lear. A novelty will be Mozart's Gaertnerin aus Liebe on July 31.

Die Meistersinger will open the festival at the Prinz-Regenten Theatre on July 24, with repetitions to be given on Aug. 1, 16 and 27. The second work presented will be Mozart's Figaro Hochzeit at the Little Residenz Theatre on July 25. It will be repeated on Aug. 2 and 11. The Mozart operas will, as customary, be confined to this theatre,

which gave performances of Mozart's operas in his own lifetime.

Lohengrin will be given on July 26 and Aug. 20; Die Zauberflöte on July 27, Aug. 9 and 18; Parsifal on July 28, Aug. 3, 14 and 25; Don Giovanni, July 29 and Aug. 4; Tristan und Isolde, July 30 and Aug. 23; Tannhäuser, Aug. 5; Così fan Tutte, Aug. 6; Das Rheingold, Aug. 7; Die Walküre, Aug. 8; Siegfried, Aug. 10; Götterdämmerung, Aug. 12; Die Entführung aus dem Serail, Aug. 21.

The Strauss works will be staged at the National Theatre as follows: Elektra, Aug. 15; Salome, Aug. 17; Die Frau ohne Schatten, Aug. 19; Feuersnot and Josefslegende, Aug. 22; Der Rosenkavalier, Aug. 24.

Arnold Schönberg Honored

Arnold Schönberg was the guest of honor at a gathering arranged by Dr. Theodore Stearns, Professor and Dean of Music of the University of California at Los Angeles.

GERMANY HONORS COMPOSERS' BIRTHS

Bach-Handel-Schütz Festivals, Under Reich Auspices, Held in Many Cities

BERLIN, March 1.—The Bach-Handel-Schütz Festival, being held this year from Feb. 22 to June 24 under the auspices and direction of the Reichs Music Chamber comprises numerous events in various cities of Germany, commemorating the 250th anniversaries of these composers.

Halle, Handel's birthplace, opened the series with a Handel festival from Feb. 22 to 24. Another event in Halle will be the Popular Handel Festival from June 10 to 15. The first event in Berlin will occur on Bach's birthday, March 21, which will be known as Bach-Handel-Schütz Memorial Day and will bring speeches by government officials; a radio broadcast from Bach's birthplace in Eisenach; a liturgical Bach service of the Reich's church in the Berlin Lutheran Cathedral, and an official celebration in the Philharmonie.

Other Berlin observances will be held from April 14 to 21 when a special Bach festival will be given by the Singakademie, under Georg Schumann; May 4 to 11, which will be known as Bach Week, and from May 27 to June 1 when a Handel Festival will take place.

Celebrations Throughout Nation

Other celebrations and their locales will be the Schütz festival in Weissenfels on Mar. 26; Bach festivals in Lüneberg on March 27; in Ohrdruf on April 7; in Weimar from April 4 to 12; and in Mühlhausen on April 12; a Bach-Handel-Schütz festival in Hamburg on April 13 to 20; a Bach chamber music festival in Köthen from April 26 to 28; Schütz festivals in Kassel on May 5, and in Marburg on May 6; a Handel-Schütz festival in Hanover from May 9 to 12; a Bach festival in Celle on May 13; Schütz festivals in Dresden from May 16 to 19, in Wolfenbüttel on May 23, and in Braunschweig on May 24; a Bach festival in the Wartburg in Eisenach from May 24 to 27; a Handel festival in Goettingen from June 2 to 5; a Bach festival in Potsdam from June 6 and 7, and the National Bach Festival in Leipzig from June 16 to 24.

A Popular Bach Festival will be held on April 8 and 9 in Arnstadt where Bach began his career as an organist in the Church of St. Boniface. The name of the church will now be changed to Johann Sebastian Bach Church, and a memorial tablet will be unveiled on the house where Bach lived. The festival will close with an historical pageant. On May 18 all the Evangelical churches in Germany will perform cantatas of Bach as a part of the religious services. G. DE C.

Hans Clemens Re-engaged to Sing Loge at Covent Garden

Hans Clemens, tenor of the Metropolitan Opera, has been engaged to sing the role of Loge in Wagner's Rheingold at Covent Garden, London, in May. He has sung Loge there in a number of other seasons in the past with conspicuous success. Mr. Clemens sang this role successfully at the Metropolitan Opera on Feb. 8 in the Ring cycle.

THE AMERICAN BALLET BECOMES A LIVING REALITY

Native Company, Directed by Georges Balanchine as Ballet Master and Choreographer, Proves That America Is Logical Ground for Development—Excellent Productions Danced by Youthful Artists of Distinction

By LUCILE MARSH

FOR the past twenty years "The American Ballet" has been both the cherished aim and favorite selling tag of every dance project. As a result, the bewildered public has come to expect "American Ballet" to mean anything from a Roxyette line-up to a Martha Graham conclave.

But at last, without even the warning of advance ballyhoo, a real American Ballet suddenly sprang almost full-blown from the wings of the Adelphi Theatre, on the evening of March 1, and won the distinction of being the first American Ballet to live up to its selling tag.

To forestall any misunderstanding, let us acknowledge immediately that the ballet is a European dance flora, cultivated through three centuries of luxuriant flowering, in as many different countries; first Italy, then France and last, Russia. But for the past quarter of a century elusive seeds from this waning flower of the dance have been blowing across the Atlantic and trying to take fresh root in American soil. Unfortunately, up to this time there was no organization in the country which was able to offer favorable conditions for a new sprouting of this historic dance form.

But now we have two influential young Americans with foresight enough to know that America is the only legitimate ground on which the ballet can develop a new cycle of beauty. Edward Warburg and Lincoln Kirstein, together with Vladimir Dimitrieff, impresario; George Balanchine, choreographer; and Pierre Vladimiroff, teacher; have set up an American organization which includes not only a school, but a professional producing company at least 99 and 99/100 per cent pure American.

After less than a year in its new home, the ballet, chameleon of the dance that it is, has already taken on a typical American freedom, wholesomeness, humor and athletic virtuosity. It has also managed as usual to maintain its own characteristic glamor, estheticism and finesse.

A "Good Show"

As for the specific current production, let it be said first, that it is a good show. Impressive scenery, gorgeous costumes, exciting lighting, good music, brilliant movement and variety of personality, make it equally popular with connoisseur and tired business man. It runs the gamut from lyric tragedy through dramatic episode to hilarious farce, and uses modern stylization or Renaissance elegance with convincing impartiality and skill.

Serenade, to music by Tchaikovsky, opened the bill. Followed Alma Mater, the brilliant satire on American college life with the book by Mr. Warburg, the music by Kay Swift and decors and costumes by John Held, Jr., in which Charles Laskey, as the battered hero,



Lynes

Two Scenes from the American Ballet Company's Productions: Above, a Group of Dancers in a Particularly Charming Pose; Right, Charles Laskey as the Weary Football Hero and Giselle as His Co-ed Heroine in Kay Swift's Delightful Satire on College Life, Alma Mater



Vandamm

present American concert dancers.

But still more important, these glamorous performances will prove beyond a doubt that dancing can be wholesome, colorful and entertaining and still be fine art. In contrast, the dark-souled movement which has reduced much of our modern dancing to a drab, writhing asceticism, will suddenly appear very neurotic and unattractive.

Fine Native Artists

Last, but not least, the American Ballet has shown that America can produce dancers comparable to European artists. Mr. Dollar is every inch an artist with breath-taking technique combined with depth and warmth of personality. Whether as a hilarious clown, a passionate magician, or a romantic prince charming, he becomes a satisfying successor to Mikail Mordkin. Paul Haakon, on the other hand is more the Nijinsky of the company, with his effortless virtuosity, engaging personality and irrepressible dancing spirit. There are as yet no Pavlowas among the girls although there are at least a half dozen delightful dancers.

Five Important Victories

The American Ballet has already scored five important victories for the dance.

First it has re-established the masculine side of the art. Even the swash-buckling he-men in the audience acknowledged that the dancing of the men in the company was worthy of the male brain and brawn.

Next most important, the American Ballet Company has proven that the ballet is very much alive and full of beauty and significance for this generation. We need tradition in every art to keep it from flying off on a tangent. The mere presence of such a ballet company will immediately re-establish balance, perspective and taste in the dance art of today.

Then it will offer at once a foil and measuring rod for the so-called modern dance that will throw its fine points into high relief, and illuminate its weaknesses with brutal clearness. For instance, once an audience gets accustomed to seeing brilliant virtuosity of movement, it will no longer tolerate the feeble posturing of so many of our

it lacks mental and physical ease. In our ballerinas we miss the serene faces, long necks, sloping shoulders, full bosoms and exquisite toe points of their European predecessors.

Then, too, we have so many different schools of ballet in this country that the company as a whole has no unity of technique. Here we see a pupil of Ivan Tarasoff do his characteristic bent arm pirouette, there a dancer of Fokine's with her open arm position, we even see one of Florence Rogge's disciples do a mechanical high kick, and Adolph Bolm, Rosina Galli, Albertieri and Catherine Littlefield are all present in the characteristic technique of their pupils.

It will take several years of sympathetic and determined leadership for the American Ballet School and company to weld these multiple influences into a new unity. If it succeeds there is little doubt that the American era of ballet will be the greatest of all.

Metropolitan Singers for Florence Festival

FLORENCE, March 1.—Three singers of the Metropolitan Opera, Giovanni Martinelli, tenor; Armando Borgioli, baritone and Ezio Pinza, bass-baritone, have been engaged for the second Florence May Music Festival from April 24 to June 4, inclusive.

Dr. Herbert Graf, scenic artist for the Philadelphia Orchestra operas also has been engaged. It is expected that he will design the sets for the performance of Ildebrando Pizzetti's *Orseolo* in Florence.

Opera Fete to Mark Gatti-Casazza's Final Season

In observance of Giulio Gatti-Casazza's final season as general manager of the Metropolitan Opera, a special gala performance of full acts or scenes from Norma, Otello, Manon, Lucia and Die Walküre will be given on March 19, with noted artists contributing their services. The proceeds will be turned over to the Metropolitan Maintenance Fund.

SIEMONN RESIGNS BALTIMORE POST

Confliction of Dates for Bach Mass Performance Gives Rise to Altercation

BALTIMORE, March 5.—George Siemonn, presenting his final program as conductor of the Baltimore Symphony at the Lyric on Feb. 24, was applauded loudly upon his initial appearance and at the conclusion was recalled many times to reluctantly bow his farewell to the audience and to receive the rising tribute of the orchestra. This concert, the fourth of the municipal series under the management of Frederick R. Huber, municipal director of music, focused the interest upon the conductor, whose resignation from the post had been announced during the week. The cause of this resignation, according to the conductor's version given in the daily press, and according to the statement given out by Mr. Huber, who has referred to it as "a little tempest," seems to hinge upon a misunderstanding of dates given to the scheduled performance of the Bach B Minor Mass which seemed to conflict with a date set for the municipal series in March.

Mr. Siemonn has been conductor of the Baltimore Symphony since 1930, following the long term of Gustav Strube. He has presented several of his manuscript compositions which point to modern tendencies. Through the presentations of these taxing works and others of contemporary nature, the conductor has demonstrated the rating of the orchestra and shown its gradual progress.

Zador Work Given Premiere

This concert held another such instance of modern composition, Eugen Zador's Sinfonia Technica, which was given its first American performance. The work is a series of atonal sketches, The Bridge, Telegraph Wires, Water Works and Factory. Another work new to local hearers was de Falla's El Amor Brujo in which the contralto solos were sung by Sophie Braslau, the visiting artist. In the solo part of the Volkmann Serenade, Bart Wirtz, as solo 'cellist, displayed notable ability. The program also included the bright overture Ruslan and Ludmilla of Glinka, and Debussy's The Afternoon of a Faun.

FRANZ C. BORNSCHEIN

FOLK MUSIC PRESENTED

Twelfth International Music Festival Is Colorful Event in Boston

The twelfth International Music Festival, which took place in Symphony Hall on Feb. 24 was a colorful event. Folk songs of seven countries were sung by the participating choral groups and awards were made as follows: Class A for Women—Greater Boston Negro Chorus, Dorothy Richardson, conductor; Class A for Men—Norwegian Glee Club of Boston, Thorlef Hedesen, conductor; Class B—Suni's Armenian Chorus, Grikor Suni, conductor.

Other choral groups and their conductors included the Polish Society of Drama and Song, Joseph Marcinkiewski; Swedish Glee Club, Pehr Pearson; Italian Chorus, Raffaele Martino; Armenian National Society of Music, Vaghshag Servantz. Mrs. Harriet S. Russell organized the festival and the judges were Prof. Edward Ballantine, Edward Green and Joseph Lautner.

G. M. S.



George Siemonn Has Resigned as Conductor of the Baltimore Symphony

ITURBI CONDUCTS ST. LOUIS FORCES

Collaborates with Symphony in Haydn Concerto—Chamber Music Acclaimed

ST. LOUIS, Mo., March 5.—The fifteenth pair of symphony concerts on Feb. 15 and 16 featured José Iturbi in the dual role of soloist and guest conductor. The program was as follows:

Overture to *The Marriage of Figaro*, Mozart
Concerto in D..... Haydn
Ballet Pantomime, *El Amor Brujo*...de Falla
Symphony in D Minor..... Franck

Mr. Iturbi's reputation as a musician was further amplified at this pair of concerts by the manner in which he handled the orchestra and by his interesting interpretations of the works performed. After a more conventional reading of the Mozart overture came a delightful collaboration with the orchestra in the Haydn Concerto, in which he conducted from the piano in the manner of the old masters. De Falla's highly colorful pantomime, suffused with the atmosphere of Granada, was finely emphasized and Helen Traubel sang the vocal passages in excellent voice and style. The symphony fared well under Mr. Iturbi's baton.

The orchestra departed recently for a tour to include Evansville, Ind.; Urbana and Bloomington, Ill.; Iowa City and Des Moines, Iowa, and Columbia, Mo.

A most enthusiastic audience greeted the St. Louis Chamber Music Society at their second concert on Feb. 17 at the Women's Club. The program contained the Mozart Quintet in G with Alvin Dinkin playing the second viola; Brahms' piano quartet in A with Mrs. David Kriegshaber at the piano, and Respighi's Quartetto Dorico. The new organization has perfected an ensemble of smoothness and beautiful tone quality.

Jan Kubelik, with his son as accompanist, appeared in a violin recital at the Municipal Opera House on Feb. 17 under Oscar Condon. Though many years have elapsed since his last visit, the spirit and technique of his performance was none the less thrilling and a small but enthusiastic audience was lavish in its appreciation. Paganini's Campanella, Goldmark's Concerto and his own in B Flat, besides other well known works offered no barriers to him.

Ted Shawn and his company of men

MINNEAPOLIS PLAYERS RETURN FROM TOUR

Symphony Appears with St. Olaf Choir—Stueckgold and John Erskine Are Soloists

MINNEAPOLIS, March 5.—The return of the Minneapolis Symphony from a tour reported to be the most successful in five years has been the signal event of the last two weeks. After a strenuous schedule of almost daily concerts, Conductor Eugene Ormandy has again flown eastward to assume the baton of the Philadelphia Orchestra for several concerts in that city and a tour to Washington, Baltimore and New York. In his absence, Ossip Gabrilowitsch is conducting the concerts of March 1 and 3, and Paul Lemay and Howard Barlow are handling other public and radio programs.

The orchestra and the St. Olaf Lutheran choir of Northfield presented a joint concert in Northrop auditorium. The orchestra played with the celerity and buoyancy that showed the men in fine mid-season form, and the choir, as usual, impressed by its almost miraculous purity of technique and clarity of utterance. The concert was a complete sell-out, with many standees thronged in the side aisles.

To the succeeding Friday concert

dancers appeared at the Municipal Opera House on Feb. 18 under the management of Guy Golterman. A highly appreciative gathering vouched their approval by demanding many repetitions and extras.

The English Boy Choristers (a small group of choir boys from several London Churches) have delighted many devotees of sacred music by their local appearances during the past week in the Episcopal Churches of this city.

The Kroeger Alumni Association gave a concert in Sheldon Auditorium on Feb. 17. Those participating were Dorothy Dring, pianist; Louise Mann, soprano; Erma Welch, violinist; Louise Evers, 'cellist, and Frank Arnhold, pianist. The concert was well attended.

HERBERT W. COST

EXCERPTS FROM CLAFLIN OPERA GIVEN IN HARTFORD

Friends and Enemies of Modern Music Sponsor First Performance of American Work

HARTFORD, Conn., March 5.—The first performance of a scene from an opera, *Hester Prynne*, by Avery Claflin, as yet unproduced, was given in Avery Memorial auditorium recently. The work is based on Hawthorne's tale, *The Scarlet Letter*. Frances Sebel, soprano, was Hester; Arthur Boardman, the Rev. Arthur Dimmesdale, and F. Jetson-Ryder, Roger Chillingsworth. Virgil Thomson conducted and the accompanist was Edmund Ham. John Houseman directed the stage production. The libretto was adapted by Dorothea Claflin. Mr. Claflin, who is a New Englander of distinguished family, is treasurer of the French American Banking Corporation in New York.

The presentation was sponsored by The Friends and Enemies of Modern Music, the same group that gave the initial presentation of the Stein-Thomson opera, *Four Saints in Three Acts*. Mr. Claflin has also recently completed an orchestral suite known as *Moby Dick*. On the same program, the Philharmonic

came Grete Stueckgold who gave us the glory of her voice and the dramatic expression of a great art. Her program comprised the *Leise, Leise* from *Der Freischütz* and songs by Hugo Wolf and Johann Strauss and Reger.

The orchestral program brought the second Sibelius symphony of the season, the First, in E Minor. Mr. Ormandy's reading was one blessed by a tense awareness at every point, as well as dramatic force and logic. In addition were played the *Fireworks* of Stravinsky, and three pieces from Berlioz's *Damnation of Faust*, deftly and brilliantly dispatched.

John Erskine, pianist, shared solo honors the following Sunday with Mme. Stueckgold, who remained over the week-end. Mr. Erskine, with doubtless no aspirations toward the virtuoso role, set forth a reasonable and firmly integrated exhibition of the Schumann A Minor Concerto and showed that an honest and sometimes literal performance without bludgeoning pyrotechnics can give genuine pleasure. Mme. Stueckgold repeated some of her Friday night numbers and the orchestra played Dvorak's Roman Carneval Overture, Weber's Invitation to the Dance in the Weingartner arrangement, and Sibelius's *Finlandia*.

JOHN K. SHERMAN

String Quartet of New York was heard in a first public performance of Mr. Thomson's String Quartet in G Minor and Haydn's Quartet in D Minor.

BACH-HANDEL FESTIVAL

Juilliard School Sponsors Six-Day Festival with Noted Soloists

The Juilliard School of Music will close its 1934-35 concert season with a Bach-Handel Festival in commemoration of the 250th anniversary of the birth of these composers, on April 27, 29, 30 and May 1, 3 and 4 in the Juilliard concert hall.

Twenty-eight soloists will be heard on the programs, including Josephine Antoine, Georges Barrère, Ernest Hutcheson, Julius Huehn, Albert Stoessel, Risé Stevens and others. The chorus will be composed of members of the Oratorio Society, students at the Juilliard School and the Boy Choristers of St. Thomas Episcopal Church. The orchestra, under the direction of Albert Stoessel, will be composed of students in the school.

The first program will be devoted to Handel's *Oratorio, Israel in Egypt*, and his *Concerto Grosso* in F. The second program is made up of the works of both composers, including Bach's Overture, Polonaise, Double and Badinerie from the Suite in B Minor for Flute and Strings, and Handel's Motet, *Silete Venti*, for soprano solo and orchestra.

The concluding program will be Bach's *St. Matthew Passion* given in its original form.

N. W. Gray Company Offers Prize for Best Anthem

The N. S. Gray Company has again offered under the auspices of the American Guild of Organists, a prize of \$100 to the composer of the best anthem submitted by any musician residing in the United States. The text may be selected by the composer but must be in English. All manuscripts must be in by May 1. The judges will be Channing Lefebvre, Eric DeLamarre and Clarence Dickinson.

VARIETY AND CONTRAST MARK MUSIC IN VIENNA

Weingartner Gives Two Premieres Originally Planned by Krauss—Radio Opera Revives Hans Sachs—Philharmonic and Symphony Continue with Guest Conductors—Mme. Weingartner Appears on Podium—Reciprocity Concerts Prove Important—American Works Are Heard

By DR. PAUL STEFAN

VIENNA, March 1.—The first premieres under the direction of Felix Weingartner at the Staatsoper were Ravel's *L'heure Espagnole* and Moussorgsky's *the Fair at Sorochinsk*—a combination originally projected by Clemens Krauss who had already ordered the scenery and appointed the cast. However, Weingartner was bound to show that he valued the task higher than his personal tastes since in all probability he would have preferred other works. Thus this evening turned out to be a success even though it is obvious that Weingartner's forte lies rather in the interpretation of Beethoven and Wagner.

He ought to undertake now his favorite works—the *Barbier von Bagdad*, by Cornelius, or Berlioz's *Benvenuto Cellini*. Though the Staatsoper has never performed either the Ravel or the Moussorgsky works, both have been heard before in Vienna, the Ravel having been given by conservatory students, the Moussorgsky by some young opera artists who simply installed an opera stage in a concert hall. This was in 1930. The Moussorgsky scored especially highly at that time with its Russian folk songs and dances.

The Vienna radio forces lately undertook no less a task than reviving the prototype of *Die Meistersinger*, namely, the almost forgotten opera, *Hans Sachs*, by Gustav Lortzing. One finds in this work quite remarkable parallels to the poem and even to the music of Wagner's opera, but still *Die Meistersinger* represents an enormous step in advance of the very bourgeois operas of Lortzing with its witticisms in the style of 1840 and its voluminous prose (the meistersingers performing their competitive task with spoken poems and without music). Such a work would barely be possible on the stage today, and therefore it was doubly interesting to hear it again, for one hears about it only in Wagner biographies and historical works which cannot possibly give the reader a vivid picture of the work itself.

Coates Conducts Philharmonic

After the holiday recess the great concerts of the Philharmonic have started again, although neither Toscanini nor Bruno Walter nor Furtwängler happen to be in Vienna. This time the guest conductor was Albert Coates who conducted two concerts, one of which, with a Russian program, afforded a welcome change. A new symphony by the young Russian composer, Shaporin, with its excess of orchestral effects and somewhat bombastic structure of the movements, created more surprise than admiration. However, the conductor received an ovation, and the singer, Vera de Villiers, gave much satisfaction with arias by the older Russians, Glinka and

Tchaikovsky. She has so fine a feeling for Austria and Austrian music that, if for no other reason, the audiences avail themselves of every opportunity to show their appreciation.

Another guest conductor, this time of the Symphony Orchestra, was Dr. Robert Kolisko, director of the Volksoper. It was his privilege to acquaint us with the first Viennese performance of Hindemith's *Symphony*, *Mathis der Maler*, a work which made here the same strong impression as did the numerous per-

formances in their own language, while on the same evenings the ensemble of the Volksoper gives guest performances of its own repertoire in Pressburg. Thus, in addition to *The Bartered Bride*, they gave Smetana's delightful opera, *Der Kuss* (Hubicka), and Dvorak's *Rusalka* both excellently presented with genuine folk-characters, which pleased not only the numerous Czechs living in Vienna but also the rest of the Viennese public.

Then there is a whole series of exchange activities, systematically planned,

de Menasce. The entire evening left a very strong impression.

During these weeks there was also the opportunity to celebrate the birthday of Alban Berg and other important Austrian composers. Berg's fiftieth birth-



Hans Sachs Sitting for His Portrait: from a Contemporary Painting

formances in Germany and Central Europe. Dr. Kolisko proved himself an excellent interpreter of that type of work.

Then there was a new woman conductor in the person of Carmen Studer-Weingartner, who conducted the Symphony Orchestra. The wife of the opera director shows great talent, earnest endeavor and progressive perfection. Even under another name, she would have been entitled to most earnest consideration.

Two women singers scored great triumphs—Daisy Halban-Kurz, the daughter of Selma Kurz, who made her debut here last year with sensational success, and fared even better this year. The other was the colored contralto, Marian Anderson whose voice fascinated her audience, and whose deeply-felt interpretation struck a very responsive chord. Her first concert was poorly attended, but the newspaper notices were so extraordinary that the second one was sold out. Miss Anderson now has a definite public in Vienna.

That such artists as Szigeti, Prihoda and Ely Ney retain their own publics year after year is due to the faithful attachment of the Viennese to their favorites.

Exchange Performances

Vienna, as a cosmopolitan city of music, assumes an ever-growing importance. Proof of this are the many exchange - guest - performances, especially this season, in opera and concert. Italian guest performances are planned at the opera during March, in exchange for which the Vienna Staatsoper is giving a guest performance in Rome. At the Volksoper, the ensemble of the Theatre of Pressburg (Bratislava) will give the most popular works of Czech opera



Albert Lortzing, Composer of the Opera, *Hans Sachs*, Revived in Vienna

day was honored by the International Society of Modern Music, the Woman's Club and the Volkbildungsverein with speeches and performances of his works. Julia Nassy from Prague, an extremely talented interpreter, sang for the first time in Vienna, the Lied from *Lulu*, Berg's new opera, and in a recital of her own acquainted us with Lieder by Zemlinsky, especially fine works which the composer himself accompanied. The city of Vienna honored Fritz Kreisler on his sixtieth birthday by a celebration at the City Hall, during which the city presented him with a golden ring.

Franz Schmidt, conductor, composer, virtuoso of several instruments and for many years the director of the State High School of Music, conducted a Philharmonic concert of his own compositions, among which his latest, the Fourth Symphony, was played. The one-armed pianist, Paul Wittgenstein, played an entirely new piano concerto which Schmidt had written especially for him, a profound and brilliant work.

Finally I must mention that there is in preparation for the Spring, a highly original prospect of the Friends of Music On to Austria,—a travelling community which will visit all memorable music places offering the guests at the same time the best to be had in modern music. The gathering place is in Innsbruck and the date May 12. The journey continues from there to Salzburg to St. Florian, the celebrated Bruckner memorial place, which I described for MUSICAL AMERICA a year ago: from there on to Vienna, obviously the main attraction on the entire trip, where festival offerings in opera and concert will take place. The trip will end in Eisenstadt where Haydn worked, lived and died, a city to the extreme East of present Austria, so that the entire country is toured from West to East. The guests will enjoy special price reductions and will be guided and chaperoned by a special committee.

An American Concert

In the series of Concerts of Modern Music, organized by Dr. Paul E. Pisk (himself a very gifted composer) an American concert was given on Feb. 15, during which were performed a string quartet by Henry Cowell, a woman's chorus by Lehman-Engel and Saminsky; the 'Cello Concerto by Frederick Jacobi; piano compositions by Marion Bauer; a quintet by Joseph F. Wagner, and songs by Charles E. Ives—all of these interpreted by such excellent artists as the singer, Jella Braun-Fernwald, a specialist in modern music; the 'cellist, Stutschewsky, and the pianist,

ORCHESTRA LISTS DRAW IN CHICAGO

Noted Artists Appear with the Symphony—Civic Forces Give Second Program

CHICAGO, March 5.—Josef Hofmann, appearing as soloist with Chicago Symphony on Feb. 21, 22 and Deems Taylor, conducting the first local performance of his fantasy, *Circus Day*, lent a festive air to recent events. Mr. Taylor was given a cordial welcome by the public and many recalls after his extremely clever and humorous composition. Mr. Hofmann's account of the Schumann Piano Concerto was an exhibition of superlative mastery, and though it stirred the audience to prolonged cheers, Mr. Hofmann ordered the piano closed after three recalls and refused to play an encore. Mr. Stock's contributions to this program were a performance of Brahms's Third Symphony that displayed both conductor and orchestra at the height of their powers and a particularly delicate and spirited interpretation of Hugo Wolf's Italian Serenade.

At the concert of Feb. 26, it did not seem possible that any soloist could produce much of an effect on the audience after Mr. Stock's overwhelming reading of Strauss's *Zarathustra*, but it did not take Nathan Milstein longer than the duration of the usually placid and unexcited Dvorak concerto to lash the public into another frenzy of excitement. The public response was enormous and would not subside until Mr. Stock had invited Mr. Milstein to play an encore, the Adagio and Fugue from Bach's Sonata in G Minor. Previous to the Strauss Mr. Stock had opened the program with a scholarly but not infallible reading of Beethoven's Eighth Symphony.

Civic Orchestra Draws Throng

Playing to one of the largest audiences in its history, the Civic Orchestra of Chicago gave its second concert of the season at Orchestra Hall on Feb. 24. Eric DeLamarter led the orchestra in brilliant accounts of the Overture to Rossini's *Semiramide*, Debussy's *The Afternoon of a Faun* and Saint-Saëns's *Phaeton* and two Hungarian dances by Brahms. Florian Mueller, formerly a member of the Civic Orchestra, now first oboist with the Chicago Symphony, conducted the first performance of Passacaglia and Fugue, a sonorous and well constructed composition that made a definite success with the public.

Oscar Chausow, a young member of the violin section of the orchestra, played Saint-Saëns's Rondo Capriccioso in a style of much refinement, clean cut technic and a sparkling sense of rhythm. He was forced to play an encore, a movement from a Bach sonata. Charles Baker, pianist, was heard in a technically competent and rhythmically vigorous performance of Bach's Concerto in D Minor. He also played an encore, one of the Schumann Fantasy pieces.

ALBERT GOLDBERG

(A Correction)

The address of the Philadelphia Art Alliance in the Feb. 10 issue of *MUSICAL AMERICA* was erroneously stated to be 251 South State Street. This should read, 251 South 18th St.

New Faculty Members at Juilliard



Lee Pattison



Muriel Kerr



Arnold Schönberg

GOOSSENS CONDUCTS PITTSBURGH SYMPHONY

Henry Harris Soloist with Symphonic Forces on Program of Novel Character

PITTSBURGH, March 5.—The Pittsburgh Symphony had as guest conductor Eugene Goossens, who brought us music quite unfamiliar to our audiences—a Kalinnikoff Symphony, Vaughan Williams's Overture, The Wasps and Delius's Intermezzo The Walk to the Paradise Gardens. The Sorcerer's Apprentice of Dukas, and Mr. Goossens's own arrangement of the Gibichung Chorus from Wagner's *Götterdämmerung* completed the program. Henry Harris, Pittsburgh pianist, gave an excellent performance of Liszt's E Flat Concerto.

The Art Society presented Gregor Piatigorsky in his annual recital here. The program included Bach's Concerto in G, Beethoven's Sonata in A, an Adagio and Allegro of Schumann, Weber's Largo and Rondo and other works. Pierre Luboshutz was the accompanist.

The month's offering at the Y. M. H. A. was Bartlett and Robinson, duopianists. They impressed with their fine dignity whether they were playing Mozart's Sonata, the Saint-Saëns's Variations, the Arensky Suite, or the charming trifles by Spanish and English composers.

JOINING the Juilliard Summer School faculty this season for the first time are Muriel Kerr (above right) and Lee Pattison (above left) in the piano department. Both will be available for class as well as private instruction.

Another addition to the summer (left), will become a member of the Juilliard Graduate School faculty at the beginning of the 1935-36 season.

Another addition to the summer faculty this season is Roy Harris, American composer, who will give twelve illustrated lectures tracing the important changes in music from the Gregorian Chant up to the present day.

The Shapiro Quartet gave its third concert on Feb. 21. Julia Kasanoff played Bridges' piano quintet. A Mozart Quartet and three Zitterbart pieces which were heard for the first time—A Norse Child's Requiem, a Waltz and Scherzando.

Harvey Gaul's Choir at the Y. M. H. A. repeated Bloch's Jewish Ritual Music at Rodef Shalom Temple recently. Soloists were Caroline Hilmer, contralto; Edith Lazear, soprano; Max and Saul Franklin, bassos; Charles Pearson, organist and Lucy Balter, pianist. Rabbi Solomon Freehof was narrator.

The Musical Arts Association of America, presented Georgia Orwig, pianist, and Mrs. Simmelink Kraft, in its first concert in Schenley Ballroom. Other soloists were Earl Wild and Gladys Stevenson, pianists; Milton Thomas, violinist, and Ellen Scanlon, cellist.

At the Tuesday Musical Club Hattie Dierks arranged a French Reciprocity program. A group of piano works by Agnes Schnabel, songs by Romaine Smith Russell, with Dallmeyer Russell at the piano, and a short operetta, *The Weeping Pierrot* and the *Laughing Pierrot* by Jean Hubert were performed. Elizabeth W. Young, Hilda McMillen and Mary Elizabeth Dickinson were soloists, accompanied by a string quartet. J. FRED LISSFELT

SETTLEMENT MUSIC CONCLAVE IN N. Y.

Division of National Group Meets in Conference at Neighborhood Music School

A conference of the Music Division of the National Federation of Settlements was held at the Neighborhood Music School, New York, on Jan. 5 and 6. As chairman of the Music Division, John Grolle gave the opening address, entitled Opportunities of the Music Division and Its Relation to Mass Movements, in which he discussed possibilities for future development of settlement music work.

Albert J. Kennedy, of University Settlement, spoke briefly on The Contribution of Government to Culture, and the day's sessions concluded with a discussion, led by Eleanor White of the Turtle Bay Music School, the topic of which was, What can be done to build up craft and student groups in various cities to be related through the music division of the National Federation of Settlements. The second assembly brought a talk by Mrs. Frances McFarland, of the Works Division, Department of Public Welfare, on The Place of Settlement Music Schools in Municipal Planning.

Addresses also were given by Mrs. Nina Collier, assistant director of Recreation Projects, FERA and Helen Hall, president of the National Federation of Settlements. Mr. Grolle gave the concluding summary and announced that the next conference will be held in Philadelphia.

KRAMER ADDRESSES MUSIC PUBLISHERS

Boston Association Holds Its Annual Meeting in Copley-Plaza on February 25

BOSTON, March 5.—A large group attended the annual meeting of the Boston Music Publishers Association at the Copley-Plaza Hotel on the evening of Feb. 26. A. Walter Kramer, editor of *MUSICAL AMERICA*, was introduced as guest of honor and speaker by William Arms Fisher, president.

Stressing the importance of the composer in all musical activity, Mr. Kramer pointed out that, without the composer, there would be no music publishers, and neither would the artist, whether instrumentalist or vocalist, flourish. The composer and the publisher together serve the entire public, he said, and the publisher holds the principal key to the situation. Delays in publication should be reduced to a minimum, he declared. If a piece is a worthy one, publication should follow in the least possible time.

Also, economy, Mr. Kramer, said should be practiced in publication, especially as regards paper, for in the past the quality of paper has been almost prohibitive of profitable music publication. The speaker also advocated establishment of training schools for composers in which the proper preparation of manuscripts would be taught.

W. Deane Preston, chairman of the nominating committee submitted the following corps of officers to serve for the ensuing year: William Arms Fisher, president; Charles W. Homeyer, vice-president; William Arthur Reilly, secretary-treasurer. All were elected. The retiring secretary-treasurer, Arthur C. Morse, who has served over a decade, was presented with a memento in the form of a desk set. W. J. P.

MEPHISTO'S MUSINGS

Dear Musical America:

I was reading William J. Henderson's Saturday article in the New York Sun on March 2 (one of my weekly joys is reading his Saturday articles) and came upon one of those sentences he writes from time to time, which I must quote for you. He was writing about Bach, on this, the 250th anniversary year of his birth, and this is how he closed:

"What is to be said about him that has not already been said a thousand times? And one has only to go through the season's programs to realize that the name of Bach appears oftener than that of any other composer. He was born 250 years ago, but he has never died."

He was born 250 years ago, but he has never died. That's the sentence that I want to bring to your attention. How wonderfully Mr. Henderson has said it! True, Bach has never died. He is as alive today as ever he was, in fact, more so; for the music-loving public has in recent years gained a deeper understanding of his music, has applied itself to learning the beauties which abound therein. The result is that a performance of the B Minor Mass, such as the Oratorio Society of New York gives annually under the baton of Albert Stoessel, is attended by a capacity audience, as large as that which flocks to its Messiah performance at Christmas, including not only staid concertgoers, but the younger generation as well.

I hope that Mr. Stoessel will do for the Christmas Oratorio, even though it is not as great a work as the Mass in B Minor, what he has done for the Mass, that is, present it so that its beauties will become known to this generation.

We must be grateful to Mr. Henderson for many things that he has written during his noteworthy career as music critic and author, for he has contributed much to the improvement of musical culture in this country. Here we must thank him again for saying of Bach so individually and so nobly: He was born 250 years ago, and he has never died.

The story about Fritz Kreisler's transcriptions of old classic masters being actually original compositions by the famous violinist, has set musical circles everywhere a-whispering. Some believe that the procedure, adopted by Kreisler, when he first wrote these

things, is a justifiable one, others contend that there is a touch of deception in it. Be that as it may, there can be no doubt that the pieces in question are worthy and that they have deserved to be played widely because of that. Their value is not reduced, in the opinion of those who know, by the fact that the Concerto in C, credited to Vivaldi, now turns out to be a Concerto in C written by Kreisler somewhat in the manner of Vivaldi. I say "somewhat" intentionally, for I never believed that it was a Vivaldi concerto. In fact, I made quite a search some years ago for an original unamplified edition of the work, a search which was fruitless, of course.

Some never believed that what Kreisler did in this concerto was truly in the true Vivaldi style. The opening movement, perhaps, and also the final one, but the slow movement breathes a feeling of a later day in its every measure and has a romantic touch that old Italian violinist-composers never sounded. Similarly the familiar Pugnani Praeludium ed Allegro. The opening measures have a much later melodic feeling and the treatment accorded the solo instrument could never be that of a composer of Pugnani's day, for they didn't write for the violin in so extended a range, as everyone knows.

One had to believe that the violin part was pretty much Kreisler, whatever one thought of the harmonic background. Only the theme of the Allegro might be Pugnani, we said many years ago, and wondered. Surely not the cadenza-like passages over a tremolo B in the piano, in the manner of a tympani roll! No one who has ever studied the many old Italian sonatas in Ferdinand David's epochmaking *Die Hohe Schule des Violinspiels* (The High School of Violin Playing) could be made to believe that that was an authentic Pugnani passage.

That other violinists might not wish to play a violinist's compositions, though not too generous a thought, has some foundation. Performing artists do not, in the main, play music written by performers who compete with them for concert engagements. Yet that was only a matter for concern for Kreisler in his early days; for ever since he won his preeminent and unique position as the violinist equally admired by musicians and lay music lovers, he has been virtually without competitors. Hardly a violin program recital without one of his pieces on it. Hardly a violinist who ever thought of Kreisler as a competitor. All the best ones admitted he was in a class by himself and rejoiced in playing his music, not to please him, but because they considered it worth playing. That, after all, is always the final test, isn't it?

What is more, violinists do play compositions by their colleagues when they are broadminded. I have heard Albert Spalding's music played by Efrem Zimbalist and Jacques Thibaud, and I have heard Spalding play Zimbalist's compositions. So there you have it.

* * *

Did I laugh? I'll say I did. And how heartily! Your reviewer, who wrote about the New York Philharmonic-Symphony concert of Jan. 24 had a lot to say about the way Toscanini did Respighi's orchestral transcription of Bach's Prelude and Fugue in D. He liked neither Toscanini's idea of this piece, nor Respighi's orchestration of it. And then at the end, didn't he deliver himself of a dandy? He spoke about the fugue in question being the "wedge fugue," and, of course, it isn't at all. The "wedge fugue," so called because the intervals of the theme are

such that on paper a line drawn over them top and bottom looks like a wedge, is not the D Major fugue, but a certain fugue in E Minor.

Now, everyone who writes or goes to concerts doesn't have to know it; it is chiefly known by organists, of course, being one of Bach's great organ fugues. But a reviewer finding fault with Toscanini and Respighi should be sure of his own knowledge of Bach, or if not sure, make sure before going into print.

Several have called it to my attention, but I first heard of it from that eternally vigilant musician, John Doane, organist of the Church of the Incarnation, active as vocal teacher and coach, and at all times a fine American musician.

* * *

The Library of the Monestir de Montserrat in Catalonia has been, with the exception of the Vatican Library, the greatest, storehouse of choral masterpieces in Europe. I know this by hearsay, since of course it is impossible for my sulphuric self to enter either of these places and my forsaken enemies the Benedictine monks have kept most of this material for their own use over a long period, with the result that much of the music has never been heard outside the monastery chapel. At the time of the Spanish Revolution the new Republican government gave permission for the reproduction of the outstanding manuscripts so that copies could be had by foreign libraries.

The celebrated musicologist Dr. Jean Beck arranged to have facsimile copies of some half-dozen of the greatest masses made for Harl MacDonald, professor of composition at the University of Pennsylvania, who made the necessary re-adjustments of a Missa Pro Defunctis, an anonymous composition of the seventeenth century transcribing the work for a chorus of mixed voices. The work is best described as related to Palestrina with the additional strength of Bach's Chorale idiom. It is written for double chorus and ranges from four-part counterpoint to twelve. The Choral Society of the University of Pennsylvania will give the first performance in America late in April and it will be performed for the most part a cappella, following the indications of the original and using a basso continuo of 'cellos and contra-basses where they are called for. Mr. McDonald will conduct. I think it rather handsome of me to herald a work so inimical to a person of my diabolic temperament.

* * *

All Paris is planning to celebrate the fiftieth anniversary of the death of Victor Hugo. The Opéra will produce one of the works founded on Hugo plays, Ernani, perhaps, or Rigoletto, and it is hoped that the drama, Marion de Lorme will be presented in the courtyard of the Louvre. It may or may not interest you to know that the key scene of this play, in which Richelieu is one of the main characters, though he never appears on the stage, was used by Sardou in La Tosca and consequently in the Puccini opera. It also figures in Belasco's play, The Darling of the Gods and has done duty elsewhere. As a New York dramatic critic once remarked to me, "I always expect to see Marion de Lorme on Broadway at least once a year, in some guise or other!"

* * *

A coachman in Budapest by the name of Karl Liszt has claimed to be the son of Franz of that ilk, and as such, has instituted a suit against the National Museum to obtain possession

With Pen and Pencil



An Amusing Study of Lawrence Tibbett from a Cartoonist's Point of View

—by Aline Frubau

of certain medals, jewels and the gold crown, which was once presented to his putative papa. Well . . . of course . . . !

* * *

From the Ville Lumière comes the following gem. A young girl who was making purchases in a music shop asked for something by Chopin. "Anything particular?" asked the clerk. "Oh, no. Just . . . well, you understand . . . Chopin. Not too difficult." "How about the A Flat Polonaise?" "I don't know it. Is it hard?" "Well, it has four flats and . . ." "Oh, the flats don't make any difference. If a piece has more than two flats, I just don't play them!"

* * *

You remember that I wrote you and suggested that Richard Hageman's opera, Caponsacchi, would be a logical work to be done at the Metropolitan? Well, I still think so, and furthermore, it seems to me that instead of looking around for "dark horses," which, like the Pasha's Garden, sometimes prove to be very dark indeed, it might be a good idea to produce an opera such as Cesare Sodero's Ombre Russe, which was done so successfully on the air several times, when Mr. Sodero was conducting opera at NBC. This composer is a fine musician who has been with us for more than twenty years. His opera has some very good things in it. What more logical than to give it a chance in our opera house?, asks your

Repherto

Novelties Vie with Brahms Works on Orchestra Programs

Bach Transcriptions in Honor of Anniversary of Composer's Birth, New Works by Contemporary Musicians and Brahms Masterpieces Give New York a Fortnight of Remarkably Fine Music by New York's and Boston's Orchestras—Heifetz Plays Brahms Concerto under Toscanini—Lange Takes Helm of Philharmonic-Symphony for Week—T. Tertius Noble, Aaron Copland and Nicolai Berezowsky Contribute Novelties

In honor of the 250th centenary of the birth of Bach, transcriptions of two Choral Preludes by Eliot Wheaton and one by Walter Damrosch were played by Hans Lange on a program which also included the same composer's G Minor Violin Concerto with Remo Bolognini as soloist. Jascha Heifetz gave an illuminating performance of the Brahms Violin Concerto—Aaron Copland's First Symphony was played by Serge Koussevitzky who also presented Nicolai Berezowsky's Concerto Lirico for 'cello with Gregor Piatigorski as soloist. T. Tertius Noble contributed an Introduction and Passacaglia to a Philharmonic-Symphony program played by Mr. Lange.

Heifetz in Brahms Cycle

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Soloist, Jascha Heifetz, violinist. Carnegie Hall, Feb. 21, evening:

Brahms Program
Tragic Overture, Op. 81
Concerto in D, Op. 77
Mr. Heifetz
Symphony No. 2 in D, Op. 73

The spectacle provided by one enormous audience after another presenting themselves for a cycle of Brahms works is perhaps no news in this enlightened day, but it still is cause for speculation why people respond to the "cycle" idea with so much alacrity whereas a single program of one composer's works in a season of miscellaneous lists causes no particular comment and not much rush to the box-office.

This occasion, however, was enough to draw that response whether or not cyclical proceedings were involved. The program could stand alone in any season as a height of planning and inspired co-operation in performance. The fact that it was all in the key of D may have disturbed a few ears but obviously did not affect most of the members of the capacity audience, who seemed to find nothing to detract from an enjoyment which manifested itself in ovations and cheers.

The performance of the Overture was one that we are not likely to hear equalled soon. Mr. Toscanini lavished on it his especial care and devotion and made of its often decried virtues an outstanding publication—a thing of beauty not to be forgotten.

Mr. Heifetz was at his superb best in the Concerto, which is for many one of the most affecting and noble works of the master. The purity of his tone, the depth of his sincerity and the flawless technique which was never apparent in itself but only at the selfless service of a masterpiece, carried the music through in a sweep of suppleness and exhalation. Perhaps Mr. Toscanini forged ahead a little too relentlessly in certain places where the soloist might have been allowed breathing space for those little surges and inflections which are emotional necessities, but Mr. Heifetz deferred to the conductor in those moments and thereby succeeded in fusing the whole work into a closely knit collaboration. In vain were his attempts to share much of the applause with Mr. Toscanini—he had to bow alone, and many times.

Mr. Toscanini's presentation of the Second Symphony is the best known of all his essays in Brahms and it did not fail in its familiar showing of charm, graciousness and plastic loveliness. The ovation following was his own and he came back several times to acknowledge it. This program was repeated on the following Friday and Sunday afternoons.

Q.

Young People Hear Overtures

New York Philharmonic-Symphony, Series for Young People and Children, Ernest Schelling, conductor. Carnegie Hall, Feb. 23, morning:

The Saracens..... MacDowell
Overture to Don Giovanni..... Mozart
Leonore Overture No. 3..... Beethoven
Overture to Mon Ami Pierrot..... Samuel Barlow
(First time in America)
Excerpts from Sniegurotchka..... Rimsky-Korsakoff
Song: America the Beautiful..... Wagner
Overture to Tannhäuser..... Numerous and varied illustrations of the overture provided the material for Mr.



T. Tertius Noble's Introduction and Passacaglia Were Played by the Philharmonic-Symphony

Schelling's educational performance for young people in the fourth concert of the current series. Of special interest was the American premiere of the Overture to Mon Ami Pierrot by the American composer, Samuel Barlow. The opera, given its first performance in January in the Opéra-Comique in Paris, is said to have been the first American work produced in that theatre. Both composer and conductor shared in the warm applause of the young audience.

E.
Judith Snitman Soloist with Institute of Musical Art Orchestra

Orchestra of the Institute of Musical Art of the Juilliard School of Music, Willem Willeke, conductor. Soloist, Judith Snitman, pianist. Juilliard Concert Hall, Feb. 23, evening:

Symphony No. 7 in A..... Beethoven
Piano Concerto in C Minor..... Beethoven
Miss Snitman
Prelude and Fugue..... Moszkowski
Roman Carnival..... Berlioz

Miss Snitman, as the young soloist of the evening, gave a satisfying performance of the Beethoven concerto. Playing with a technical facility that adequately fulfilled the mechanical demands of the work, she also proved agreeably conversant with the alternately stormy and lyric utterances of the German master. Her performance was applauded by a large and appreciative audience.

Mr. Willeke gave the symphony a sympathetic reading, assertive and well-knit, but lacking in the fourth movement, Allegro con brio, the spontaneous dash, the vigor of an irrepressible Beethoven in one of his most unconfined moments. The Moszkowski work was given a dignified and force-



Jascha Heifetz Played Brahms's Concerto in Toscanini's Cycle of the Hamburg Composer's Works

ful interpretation and the clarity and sonority of the strings, particularly in the fugue, were especially to be admired.

P.

Piastro Soloist Under Lange

New York Philharmonic-Symphony, Hans Lange, conductor. Soloist, Mishel Piastro, violinist. Carnegie Hall, Feb. 27, evening:

A London Symphony..... Vaughan Williams
Concerto No. 7 in D..... Mozart
(First time by the Society)
Mr. Piastro
Introduction and Passacaglia..... T. Tertius Noble
(First time in New York)

In a concert of strong programmatic interest, with which Mr. Lange has come to be associated, only Vaughan Williams's A London Symphony had been played before by this orchestra, and that not frequently enough to lose a certain flavor of novelty. It is an eminently worthy composition with its graphic delineations of the rhythms and cadences of a great city, its scraps of realism picked from street sounds, its mellifluous coloration, sounding Gallic over-tones. And the literary discourse, as Mr. Lange projected it, was lucid and articulate to the high degree which is requisite if the work is not to fail of its full purpose.

With small orchestra, Mr. Piastro gave a moving and full-bodied account of the concerto which has not yet been incontrovertibly ascribed to Mozart, but which is a thing of such charm and classic purity that it must hold a high place regardless of its nativity.

Mr. Noble, who is organist of St. Thomas Church, New York, showed an able hand in his Introduction and Passacaglia. Twenty-eight variations on a dark-hued and distinguished theme, from which the material for the Introduction is also drawn, revealed music organ-like in character (it was written originally for organ) which transcribed admirably for orchestra. There were dignity without stolidity, powerful climaxes, and brilliant instrumental mixtures. Altogether an interesting and ponderous work for which both the composer and the interpreter were warmly applauded by the audience. R.

Koussevitzky Revives a Copland Work

Boston Symphony, Serge Koussevitzky, conductor. Soloists, Georges Laurent, flutist; Fernand Gillet, oboist. Carnegie Hall, Feb. 28, evening:

Fugal Concerto for Flute and Oboe, Op. 40,
No. 2..... Holst
Messrs. Laurent and Gillet
First Symphony..... Copland
Symphony No. 6, in B Minor (Pathétique)..... Tchaikovsky

The unfamiliar Holst work reveals a singular departure from the more familiar style of the late English composer and one almost naive in its evocation of the spirit

of Handel. In fact, its Handelian character seemed almost a gesture to the Handel centenary being commemorated at this time. Music of no great importance, it, however, gave the audience an opportunity to acclaim the flute and oboe soloists of the orchestra, Messrs. Laurent and Gillet, who acquitted themselves admirably of their tasks.

Mr. Koussevitzky once more offered a token of his readiness to further the interests of the American composer by reviving Aaron Copland's first symphony, a work that was given its first performance ten years ago by the New York Symphony, and has latterly been re-scored by the composer, with the original organ part eliminated. Its garments of yesterday are still sufficiently in vogue today to save it from any suspicion of being "dated," but at the same time the composer himself would probably not wish it to be considered his most representative work today. The first movement, a Prelude, which avowedly bears no relation to the traditional first movement of a symphony, is exceedingly tenuous in substance and economical in formal device, while the middle section of



Willem Willeke Led the Orchestra of the Institute of Musical Art

the Scherzo, the second movement, comes perilously close to a dead stop from sheer inanition. There is comparatively more meat in the third and last movement, which is designed more along the lines of a first movement, but the work as a whole seems empty and without inspiration. The conductor threw himself into it with his customary sincerity and afterwards brought Mr. Copland to the stage to acknowledge the audience's applause.

After the intermission Mr. Koussevitzky again gave his singularly eloquent reading of The Pathétique. The audience was, as usual, demonstrative in its applause. C.

Student Concerts Given at the Juilliard School

Two concerts given by the Orchestra of the Juilliard School of Music, led by members of the conducting class of the Graduate School and with student soloists, were given on the evenings of March 1 and 2 in the auditorium of the School. At the first of these, the Symphony Concerto in E Flat for violin and viola by Mozart was played, with Harry Friedman and Bernard Robbins as soloists and conducted by Francis Buebendorf. Beethoven's Concerto in B Flat for piano, with Rosalyn Tureck as soloist and conducted by William Liberman followed. Chausson's Poème for Violin, played by Marjorie Fulton, conducted by Osbourne McConathy, and R. Strauss's Burleske for piano, conducted by Edgar Schenkman and with Catherine Carver as soloist, concluded the program.

The concert on March 2 included Chaminade's Concertino for flute, played by Frederick Wilkins and conducted by Max Weinstein; Mendelssohn's Concerto for Violin, Philip Williams, soloist, Henry (Continued on page 33)

SHAPORIN SYMPHONY CREATES STIR IN ENGLAND

Soviet Work Performed in Queen's Hall with B. B. C. Orchestra and Chorus Conducted by Albert Coates—Kreisler and Huberman Acclaimed in Recital

By BASIL MAINE

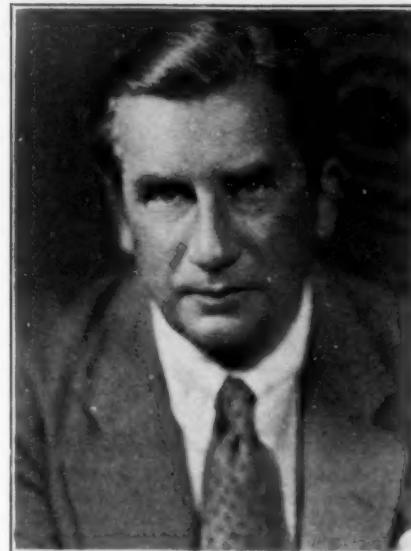
LONDON, March 1.—January 23rd is a date that will be well remembered by many who were in the Queen's Hall that night, if the demonstration given at the end of the concert is to be taken as evidence. We had just heard the first performance in England of Yuri Shaporin's C Minor Symphony, and it was obvious that many people found in the music a tremendous reinforcement of their political creed.

It is always a pity when politics and art are forced to become bedfellows. One or the other is certain to be either kicked out of bed or uncovered and shivering on the edge. This symphony, which was given at a British Broadcasting concert, was brought forward as a Soviet masterpiece. At least the preliminary announcements stressed the points that Shaporin was the outstanding composer of Russia under the Soviet regime, and that his symphony had won the prize as a work in celebration of the fifteenth anniversary of the Russian revolution. We were given to understand that the music had been conceived in the monumental style (with a special meaning attached to monumental), that it had been constructed on the lines of a fresco, that it was a lyrical-epic narrative of the October revolution, that it showed this, that and the other. This method of bringing out a new work is fundamentally wrong; for you do not help the ordinary listener in his approach if you throw dust in his face. After all, we do not judge a symphony, whatever its cultural environment, as a philosophy, movement, fresco, or a lyrical-epic narrative (how suspect is that description!) but purely and simply as music.

Advance Notices Amuse

The amusing part of the preliminary descriptive matter which was circulated and published before this concert took place was that, after being informed that this music is a narration of the civil war, the erection of a socialist state and the transformation of the mental outlook of the participants, it warns us to avoid the impression that it is in any sense of the term, program-music. How much more advisable it would have been to allow the audience to find its own approach to the work.

I make this suggestion here because it is my opinion that the first impression of new works are too frequently confused by these dust storms which are let loose in the name of explanation. It is all very well to take up the attitude that a great creation of art must sooner or later be acclaimed. Experience teaches us that a great deal depends upon the manner in which it is first presented to the public. Even a genuinely great work of music can suffer a serious setback on the first occasion of its seeing the light, and then it has so much the more ground to gain before it receives its due award. And in an age of feverish activity such as this, it is by no means certain that the ground will be made. If this is true of masterpieces, how much more so of the near-great examples of musical art! We have not



Albert Coates Conducted the First Performance in England of Shaporin's Symphony

so many contemporary masterpieces that we can afford to neglect those near-great examples. Indeed we should be only too thankful that we have composers who can so regularly just miss the bulls-eye.

Work Charged with Intensity

Shaporin's symphony deserved a better plan of preliminary campaign than it received on this occasion. Albert Coates, who conducted it, has proclaimed his belief that this is a great composer. On the evidence of this work alone, I see no good reason why greatness should be thrust upon him. (In any case are we not nowadays, too ready to place the burden of greatness upon shoulders that are not strong enough to support it?) But I am willing to concede that Shaporin has a genuinely musical mind, that he can create a mood and charge it with almost unbearable intensity, that he has skill in deploying his forces. His use of a chorus is for the extension of the tonal scheme. This is apparent, not merely because the chorus sings no words—for that device has often been used; by Delius for example, in order to heighten the atmosphere—but because of the quite remarkable blending of choral and orchestral tones which is effected. The writing for voices is especially beautiful in the third movement, which incidentally bears a strong resemblance in plan to the movement called Virgil in Arthur Bliss's Morning Heroes. The climax of the final movement is an instance of ambition overleaping itself. The human ear simply refuses to take in any more. Intensification was carried so far that it was no longer possible to hear what was happening. But the chief criticism that I bring against Shaporin's symphony, which by the way is his opus 11, is that it lacks purity of style. In a work which purports to be celebrating the Russian revolution, we surely are entitled to expect a pure style above all else. Shaporin was a pupil of Tcherepnin and of Maximilian Steinberg, son-in-law of Rimsky-Korsakoff. We therefore expect him to be one of the Nationalist school as opposed to the more cosmopolitan younger Russian school: (Curiously enough the rest of the program, including Borodin's Second Symphony and Tchaikovsky's violin concerto, served to remind us of the older opposition between Nationalists and Good Europeans,) but we also expect Shaporin to have cut adrift from the older Nationalists, especially as he

has been heralded as the prophet (in music) of a society recognizing no class differences. That, in effect, is what is meant by a monumental style and, according to the Moscow *Izvestia*, only those who labor toward the creation of that style, can be called Soviet composers. We are left to conclude that, since the Shaporin symphony was given the prize for being the best exposition of that style, that the shackles of the older style, if they may be called shackles, have not yet been successfully cast off by the composers of the new age. In his tense, rigid, relentless manner of expression Shaporin is of the brave new world, but his vocabulary is frequently that of the pre-revolution days.

Folk Themes Prevail

His symphony is in four movements. The first entitled Fact, is concerned with the past (1917-20) and makes use of a variant of the song, Yablochka, which was popular in the red army during the Civil war. Its bold thematic material carries almost a visual effect. Dance is the title of the second movement which, of course, is the scherzo of the symphony, a barbaric, brightly colored scherzo, with a contrasted trio episode. The slow movement is Lullaby in which the composer permits himself an interval in which to collect his thoughts after so great a turbulence. The Finale, like that other C Minor Symphony, is in a triumphant mood. It is called Campaign, and leaves no shadow of a doubt in the mind as to the thorough success of the operations. The popular Budenny March marks the culmination of the whole work. A very large orchestra is required to perform the symphony—twelve brass, four-fold woodwind, two

harps, strings, percussion, piano, and to make assurance doubly sure, a brass band. Finally, let me say that the performance reflected the greatest credit upon Albert Coates, the B. B. C. orchestra and chorus. I have never heard choral singing so impressive in its absolutely true intonation. In a sense this is also a tribute to the composer's writing for voices.

Bronislaw Huberman paid a flying visit to this country at the end of January and again gave us much to admire in his art. He was the soloist in the Tchaikovsky violin concerto at the above concert and his interpretation was of a most rare integrity. If there was any fault it was that he was inclined to over-intellectualize the music. Fritz Kreisler's concert at the Albert Hall was on Jan. 27, and it goes without saying that once again there was a capacity audience. Kreisler is one of three or four artists of the present time who can be relied upon to fill that vast auditorium. For that reason alone, I am surprised that he does not appear among the thirty-seven figures who make up Cassell's recently published book called Great Contemporaries. Four musicians have been admitted to the distinguished company—Sibelius, Chaliapin, Toscanini and Paderewski. The choice raises the question whether, in any circumstances, a great interpreter is to be ranked as the equal or superior of a great creator. If your answer to that is "No," then you are at liberty to dispute the preference of Chaliapin or Toscanini, let us say, to Schönberg. The case of Paderewski is of another kind, since, over and above his claim as an interpretative musician, is his claim as a great patriot and statesman.

FLORENCE FESTIVAL DATES ARE LISTED

Furtwängler, Walter to Conduct Beethoven and Mozart Works Respectively

The Florence May Music Festival will open on April 24 with an inauguration ceremony at the Palazzo Vecchio. On the same date Rossini's Moses will also be given and on April 25 Haydn's The Seasons, will be performed. On April 27 Rameau's Castor et Pollux is listed; for April 28, Rossini's Moses; for April 29, the Inauguration of the Second International Music Congress and Modern Dances by the National Dancing Academy of the Paris Opera. On April 30 Castor et Pollux will be repeated; on May 2, a concert of contemporary symphonic music will be given; on May 4 Pizzetti's Orseolo, on May 5, Moses and on May 7 a complete series of Bach's Brandenburg concertos will be performed under the direction of A. Busch, and on May 9 a repetition of Orseolo.

Beethoven's Ninth Symphony, conducted by Wilhelm Furtwängler, will be given on May 11; Verdi's A Masked Ball on May 12, Bach's Passion of St. Matthew, conducted by Mr. Furtwängler, on May 14; Orseolo again on May 15, the Verdi work on May 16; Mozart's Ratto Al Serraglio on May 18, his serenades on May 20, and the Requiem on May 21. A special invitation concert devoted to the music of Mozart will be conducted by Bruno

Walter on May 22. The Ratto Al Serraglio will be repeated on May 23; on May 25 Alessi's Savonarola, with musical comment by Castelnuovo-Tedesco, will be given, and on May 30 Bellini's Norma. On June 1 Gluck's Alceste will be performed, on June 2 a repetition of Norma and on June 4, a repetition of Alceste.

COVENT GARDEN PLANS WAGNER-ROSSINI FETE

The opera season will open on April 29 at Covent Garden, London, and will continue until June 15. A Wagner-Rossini festival will begin the first few weeks of the season which is to open with Lohengrin. This will be followed by Walküre, Rheingold, Siegfried, Götterdämmerung, Tristan und Isolde, Cenerentola, Italiana in Algeri and Il Barbiere. The Wagner operas will be performed without cuts. Schwanda, Carmen and Prince Igor will be given in conjunction with Colonel de Basil's Russian Ballet company.

The artistic director of the season will be Sir Thomas Beecham, and the managing director Geoffrey Toye. Furtwängler, Heger and Beecham will conduct.

Among the singers engaged are Mmes. Pierisa Giri, Anny Konetzni, Frida Leider, Elisabeth Ohms, Conchita Supervia and Ebe Ticozzi; Messrs. Aristide Baracchi, Rudolf Bockelmann, Hans Clemens, Edouard Habich, Herbert Janssen, Alexander Kipnis, Emanuel List, Lauritz Melchoir, Ezio Pinza, Paul Schoeffler and Carlo Scattola. The London Philharmonic is engaged.

Two American Novelties Played by Boston Forces Under Koussevitzky

Aaron Copland's "First" Symphony a Promising Work—Piatigorsky Plays Berezowsky's Concerto Lirico in Its Premiere Performance—Sevitzky Conducts the People's Symphony—Elman, Slenczynski Heard in Recital

BOSTON, March 5.—The fifteenth Friday-Saturday concerts by the Boston Symphony, on Feb. 15-16 were distinguished by the remarkably poetic performance of the Beethoven piano concerto by Myra Hess, together with the inclusion of a symphonic work by an American composer:

Symphony No. 1.....Copland
Concerto No. 4 in G, Op. 58....Beethoven
Missa Hess
Symphony No. 4 in D Minor, Op. 120.....Schumann

When a pianist of Miss Hess's acknowledged power approaches the



Aaron Copland's Symphony Was Given a Brilliant Reading by Serge Koussevitzky



Nicolai Berezowsky, Whose Concerto Lirico Was Given Its Premiere Performance by the Boston Symphony

ing the performer advantageous use of his instrument, and while virtuosity is demanded, there is seldom a measure in which harshness is the result of the exorbitant demands upon the technique of the player.

Secondly, the orchestration is discreet, and so far as our knowledge extends, unique of its kind in 'cello literature. Mr. Berezowsky omits the 'cello section of the orchestra, assigning to certain wind instruments (horns in F, bass clarinet) and the viola section, the speaking parts usually taken by the 'cellos. Thus the solo instrument has no competition in tone quality, and while the thematic material is not especially distinguished, the ensemble is good. The composer dedicates the score to Mr. Piatigorsky. Of the artist's ability as a 'cellist one finds nothing but praise. His tone is full, rich and vibrant and upon occasion can be spun to a gossamer fineness without in the least impairing its texture. He received an ovation.

The novelty (if so it might be termed) was the misnamed First Symphony of Aaron Copland. In 1925 his Symphony for Organ and Orchestra had first performances in New York and Boston. It aroused very little enthusiasm here. In revised orchestration, and with the organ part omitted, Mr. Copland now presents the same material as his First Symphony. Bostonians, for the most part, took the work quite calmly; a few evinced downright enthusiasm for it. The piece is unquestionably pagan, undeniably exciting. It has considerable merit and evidences an encouraging advance in the technique of orchestration. There is still a good bit of tonal clutter in Mr. Copland's mind. When that has been cleared away, we may expect something really significant from him. At present he should feel greatly indebted to Dr. Koussevitzky and his men for a brilliant performance. The Schumann, which closed the program, gave the audience something to remember with grateful appreciation.

Piatigorsky Plays Russian Work

The appearance of Gregor Piatigorsky, 'cellist, distinguished the sixteenth pair on Feb. 22-23, for which Dr. Koussevitzky arranged the following:

Concerto in D for Orchestra...C. P. E. Bach
(Arr. by Maximilian Steinberg)
Concert Lirico.....Nicolai Berezowsky
Mr. Piatigorsky
(First time)

Don Quixote.....Strauss
Messrs. Piatigorsky and Jean Lefranc

The creative ability of Mr. Berezowsky is not unknown to patrons of these symphony concerts. The Concerto Lirico has several commendable characteristics. First, it is well placed, allow-

With the People's Symphony Orchestra playing under Fabien Sevitzky in Jordan Hall, Mischa Elman giving a recital in Symphony Hall and the Flute Players' Club presenting an unusual program in the ball-room of the Hotel Vendome, Feb. 17 was a busy day. The best playing so far this season was recorded for The People's Symphony, especially in Roger Session's music to Andreiev's drama, *The Black Maskers*. Mr. Sevitzky also revived Kalinnikov's Symphony No. 1 and opened the program with the Berlioz Overture to *Benvenuto Cellini*. Maria Koussevitzky won her audience with *The Air de Lia* from Debussy's *L'Enfant Prodigue*. In Symphony Hall a small but enthusiastic audience applauded Mr. Elman who played a program devoid of the usual small numbers.

Of the five compositions listed by the Flute Players' Club, three had first performances in Boston: Edward Burlingame Hill's Sextet, Jacques Ibert's *Trois pièces breves* and Daniel Gregory Mason's *Divertimento for Wind Instruments*. The remaining numbers were the Mozart Quintet for piano, oboe, clarinet, bassoon and French horn, and a group of Brahms songs sung by Joseph Lautner, tenor. This unusual music was played in admirable manner by Messrs. Laurent, flute; Gillet, oboe; Polatschek, clarinet; Allard, bassoon; Boettcher, French horn, and Sanroma, piano, all members of the Boston Symphony.

Under the auspices of the Longy School of Music in Cambridge, the Chardon String Quartet gave the fifth concert of chamber music on Feb. 21 in Brattle Hall before an appreciative audience. The program included a String Quartet in G Minor by Arnold Bax (first performance in Cambridge); Lento Molto and Rondino by Aaron Copland; String Quartet in D, Op. 76, No. 5 by Haydn and Albert Roussel's String Quartet Op. 45 (first performance).

In Symphony Hall, the third program, on Feb. 23, of the Morning Varieties, which have proven a popular form of diversion in this city, gave pleasure to old and young in an hour and a half of music and magic. Arthur Fiedler conducted a group of Boston Symphony musicians in a series of Three Insect Pieces—Schubert's *The Bee*, Paul White's *Mosquito Dance* (repeated through popular demand) and Rimsky-Korsakoff's *Flight of the Bumble Bee*. Other numbers were by Rossini, Skilton, Haydn (*Toy Symphony*) and Strauss. J. M. Sanroma played the *Rhapsody in Blue* by Gershwin, and was acclaimed. "George," Master Magician, closed the program with some amusing tricks.

The Vienna Sängerknaben gave two performances in Jordan Hall on Feb. 26-27, before large and enthusiastic audiences. In addition to the usual groups of sacred and secular choral numbers, sung with great charm, these talented youngsters also presented Schubert's special arrangement of *Der Hause Krieg* and Mozart's *Bastien et Bastienne*.

Dusolina Giannini and Gregor Piatigorsky gave the fifth program of the Boston Morning Musicales in the ballroom of the Hotel Statler on Feb. 27 before a capacity audience. Mr. Piatigorsky roused great enthusiasm for his marked virtuosity and his sensitive interpretations. He was ably assisted at the piano by Pierre Luboshutz. Mme. Giannini was also well received and featured a pair of songs by her accompanist, Molly Bernstein.

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SECRET OF SUZANNE IS GIVEN IN DETROIT

Symphony and Opera Forces Combine in Popular Performance Under Kolar

DETROIT, March 5.—Forgetting weightier music momentarily, the Detroit Symphony and the Detroit Civic Opera again combined forces on Feb. 21 and 22 to divert the public with Wolf-Ferrari's *Secret of Suzanne* and Ruth Page ballets, as a feature of the regular subscription series. Ticket demands were so great that the auditorium was sold out for both performances and Thaddeus Wronski, of the opera, and Murray G. Paterson, of the orchestra, achieved artistic and financial success of a high order. Both organizations gained for themselves an entirely new circle of friends; Orchestra Hall attracted persons who never before had been inside it.

With the orchestra under the baton of Victor Kolar, the *Secret of Suzanne* was given with Alfredo Gandolfi as Count Gil, and Queen Mario as the Countess, both of the Metropolitan Opera. Elmer Lehr, of the Cleveland Opera, was Santo. Mr. Kolar also conducted for the ballets, of which Gold Standard, to the music of Ibert, and Ravel's Bolero, were given by the entire company. Gold Standard was far more impressive than Bolero which proved an orchestral rather than a dance achievement. Miss Page also contributed two solos, Tropic, and Gypsy.

Mr. Kolar led the concerts of Feb. 12 and Feb. 14. At the latter concert, Artur Schnabel impressed a capacity audience with a masterful interpretation of Beethoven's Fourth Piano Con-

certo in G. The program included a first performance at these concerts of Prokofieff's Classical Symphony and a first performance in Detroit of De Sabata's Symphonic Poem, Youth. A Debussy number also was played.

The annual free concerts by the orchestra for school children were concluded the week of Feb. 25. Four concerts were given, in addition to four played earlier in the month. Some 10,000 children heard the programs devoted to The Music of Many Lands, two of which were nationally broadcast, while several others were broadcast throughout the state. Mr. Kolar was in charge of the concerts and Edith Rhett Tilton, educational director, provided the explanatory matter.

The Detroit Symphony Woodwind Ensemble, composed of John Wummer, flute; Marius Fossenkemper, clarinet; Dirk Van Emmerick, oboe; Joseph Mossbach, bassoon; and Albert Stagliano, French horn, and assisted by Edward Bredshall, pianist, was presented at the Feb. 12 concert. The men gave first performances here of Roussel's *Divertissement* and Blumer's *Original Theme with Variations*. The orchestra gave first performances of Levenson's *A Night in Bagdad*, and *A Fantasy on Two Hebrew Folk Tunes*, and played also the *First Symphony in E Minor*, of Sibelius.

Ossip Gabrilowitsch received his fifth honorary doctor of music degree from as many universities at a special convocation of Wayne University, held in Orchestra Hall, Feb. 18, when 2,000 citizens paid tribute to the city's leading musician. The orchestra took part in the program, led by Mr. Kolar. John

Erskine, of New York, and Dr. Chester B. Emerson, of Cleveland, were the principal speakers.

Mr. Erskine appeared as piano soloist with the orchestra, with Mr. Gabrilowitsch.



Honored by Wayne University: Dr. Ossip Gabrilowitsch

witsch, as guest conductor, the next night, playing the MacDowell Second Concerto in D Minor. Orchestral numbers included Haydn's Symphony in C, Op. 97, Rimsky-Korsakoff's Schéhérazade Suite and Rossini's Barber of Seville Overture. Mr. Gabrilowitsch was guest conductor also for the concert of Feb. 5, reading the Franck D Minor Symphony with moving force. The soloist was Judith Sidorsky, Detroit pianist, who is a student of the Juilliard School. Miss Sidorsky, an accomplished performer, played the Rachmaninoff Second Concerto in C Minor.

José Iturbi, pianist, appeared in recital under Detroit Concert Society auspices in Orchestra Hall on Feb. 8. His program included compositions of Bach, Beethoven, Chopin, Granados, Debussy, Ravel, Albeniz and Liszt. Iturbi also was soloist with the Ford Symphony in its national broadcast on March 2. Mr. Kolar conducted.

Ezio Pinza, Metropolitan Opera bass, made his Detroit debut in recital on Feb. 11, in Masonic Auditorium. He offered four groups of songs in an authoritative manner. One of the best liked of his numbers was A. Walter Kramer's arrangement of An Old Love Song. Edwin McArthur played faultless accompaniments.

Recent soloists with the Ford Symphony, Mr. Kolar conducting, included Gregor Piatigorsky, cellist, on Feb. 3; Lottie Lehmann, soprano, on Feb. 10; first chair men of the orchestra, Feb. 17; and Elisabeth Rethberg, soprano, on Feb. 24.

Clotilde and Alexandre Sakharoff, dancers, were presented in a program of ancient and modern dances on Feb. 20 in the Fisher Theatre under Detroit Town Hall auspices. Maurice Schwartz, of the Yiddish Art Theatre of New York, assisted by Serge Glabodin, pianist, and Herta Richter, soprano, gave a stirring recital of music and drama Feb. 24 in the Wilson Theatre.

The Madrigal Club of Detroit observed its twentieth anniversary with a program of songs at the Hotel Statler on Feb. 25. Charles Frederic Morse conducted. Henry Siegl, Detroit violinist, was the assisting artist. A chorus of 250 voices from eleven church choirs in Greater Detroit offered a program of religious music on Feb. 25 in Orchestra Hall. Federal Whittlesey directed.

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—*Newark News*

SEATTLE SYMPHONY PLAYS MASTERWORKS

Bach-Handel Anniversary Observed—Thompson Symphony in Local Premiere

SEATTLE, March 5.—The fourth and fifth symphony concerts of the Seattle Symphony led by Basil Cameron had features of unusual interest. On the former occasion the program was devoted to works of Handel and Bach, stressing the Bach Concerto in D Minor for two violins and strings with Viola Wasterlain and Helen Fenton Hopper as soloists. The concert of Jan. 28 gave opportunity to hear for the first time in Seattle, Randall Thompson's Second Symphony. Two popular concerts were given, one assisted by a chorus of 200 voices in excerpts from Handel's *The Messiah*, with solos by Margaret Moss Hemion, soprano, and August Werner, baritone, and at the second concert with Marie Montana, soprano, as assisting artist.

At the third appearance of the Spar-gur String Quartet, the Franck Quartet in D and the Dvorak Quartet in F were the main offerings.

Two organ programs were among the principal events of January, one being given by Frederick Chubb, scholarly musician and organist of Vancouver, B. C., at University Temple, and the other by Harold Heeremans on the same organ.

Philomel Singers Heard

The Philomel Singers, R. H. Kendrick, conductor, were heard in their winter concert, assisted by Elinor Remick Warren, composer-pianist, the program being devoted to works of women composers; incidental solos were given by Mary Elizabeth Bower, harp; Jean Kantner, baritone; Mrs. O. B. Merrick, soprano. Burton James was reader and John Hopper, accompanist.

Two outstanding high school concerts were among the month's activities that of the Roosevelt High School orchestras, glee clubs and a cappella chorus under the direction of Ernest Worth and Constance Phillips, and that of the Ballard High School band, orchestra and vocal groups led by Harriet Charlton and T. Stewart Smith.

Harry Krinke, author of the Krinke Series of Correlated Piano Studies, held a normal class on Jan. 14, 15 and 16, and presented in recital, Jack Sogshall, talented young pianist.

Visiting artists of January included



Apeda
Randall Thompson, Whose Second Symphony Recently Was Played in Seattle

José Iturbi, pianist; Jascha Heifetz, violinist and The Ballet Russe of Monte Carlo on Jan. 30 and 31. Helen Crowe Snelling presented Wanda Perrin, mezzo-soprano, in recital. Other teachers submitting recital programs were Pearl McDonald, Leonard Odegaard, pianists, and Magnus Petersen whose vocal pupils sang excerpts from Verdi's *Rigoletto*.

Washington Federation of Music Clubs, Eleanor Hale Southern, chairman, opened its 1935 series of programs by advanced students; many music club meetings were held during the past month and classic programs discussed.

DAVID SCHEETZ CRAIG

Yvonne Gall Signs with Haensel and Jones

Yvonne Gall, soprano, has arranged with Haensel and Jones to manage her musical activities in America for the 1935-36 season. Miss Gall has sung with the Chicago Civic Opera and has been active in radio work. She has sung at both the Paris Opera and the Opéra Comique, and her concert tours have included many foreign countries.

Ballet Russe Appears in Omaha

OMAHA, NEB., March 5.—The Ballet Russe de Monte Carlo was presented here under the auspices of the Omaha *World-Herald* on Feb. 15 at City Auditorium. *Les Sylphides*, Union Pacific and *Le Beau Danube* were the choreographic presentations. Antal Dorati and Efrem Kurtz conducted.

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LOS ANGELES FORCES LED BY STRAVINSKY

Composer-Pianist Also Appears with Dushkin in Recital of Own Compositions

LOS ANGELES, March 5.—Igor Stravinsky appeared as guest conductor of the Philharmonic Orchestra in its eighth pair of concerts on Feb. 21 and 22. The distinguished Russian, assisted by Samuel Dushkin, violinist, was also feted in a concert of his works, sponsored by Merle Armitage, in the Auditorium on Feb. 28. The once ear-splitting inventions of Stravinsky are by no means strange to Los Angeles music patrons. The Fire-Bird Suite, which closed the programs on these occasions, likewise brought to a climax the first of the season's concerts under Mr. Klemperer. Considerably less interest was manifest in the first half of the program, which included the Suite from *Apollon Musagete* and a collection of Eight Short Pieces for Small Orchestra. The visitor was accorded abundant praise and shared the applause of the audience with the musicians.

A capacity audience was again on hand to hear the Stravinsky program on Feb. 28. Many of the works were interesting if innocuous, and the standard of performance was kept at high level. Both Mr. Stravinsky and Mr. Dushkin were generously acclaimed.

Dream of Gerontius Given

The oratorio Society presented Elgar's *Dream of Gerontius*, John Smallman, conductor, in the Auditorium on Feb. 23. The group had the assistance of an orchestra composed of members of the Philharmonic, Dr. Ray Hastings, organist; Allan Rogers, tenor; Frank Pursell, baritone and Frances Haynes,

TEXANS ENJOY LOCAL AND VISITING ARTISTS

Russian Ballet Appears—Recitals Include Evans, Steinfeldt and Piano Ensemble

SAN ANTONIO, TEX., March 5.—The Monte Carlo Ballet Russe appeared on Feb. 22, at the Municipal Auditorium under the Devoe management. Enthusiastic appreciation was manifested for the skill and beauty of the dancers. The program presented *Les Sylphides*, *La Boutique Fantastique* and *Prince Igor*.

Wilbur Evans, baritone, brought the Tuesday Musical Club's annual series of musical teas to a brilliant close on Feb. 27 at San Pedro Playhouse. Early English, German songs by Wolff and Brahms, French and Spanish songs by Dupare and de Falla, numbers by Malashkin, Moussorgsky, Bantock and others, won him approval. A Bach air from Cantata No. 26 was a novelty and an aria from Thomas's *Le Cadi* was included. Carl Weiseman was the accompanist. Mrs. Eli Hertzberg is president of the club and Mrs. Paul Rochs, chairman of the teas.

John M. Steinfeldt, pianist, president of the San Antonio College of Music, was heard in annual recital on Feb. 26, in the college auditorium. Sonatas by Scarlatti, arranged by Tausig, the Bach-Tausig Toccata and Fugue in D Minor; Beethoven's Sonata Op. 81; works by Chopin, Ravel, Dohnányi and a group of original compositions formed an enjoyable program artistically performed.

The Tuesday Musical Piano Ensemble, Mrs. Alexander McCollister, chairman, was heard on Feb. 24, in the auditorium of Our Lady of the Lake

contralto. Many of the same singers, comprising the choir of the First Congregational Church, were heard in Brahms's Requiem on the following day. Mr. Smallman again conducted.

The Bartlett-Frankel String Quartet gave the second in its series of three candlelight concerts in the Biltmore Ballroom on Feb. 26. Harold Bauer was the assisting artist, playing in Franck's colossal Prelude, Chorale and Fugue, in a performance of Schumann's Quintet, Op. 44, in E Flat. Mr. Bauer's presence lent distinction to the event and the quartet quite outdid itself. Mozart's Little Serenade began the program. The players were quite over-weighted by the piano part in the Quintet, especially in the first and last movements. Mr. Bauer was more restrained in the Andante.

California Quartet Heard

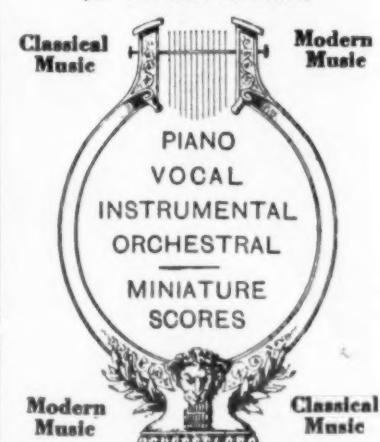
The California String Quartet, assisted by Alfred Newman, pianist, was sponsored by the Pro Musica Society in a concert in the Biltmore on Feb. 24. A work by Mozart, the Ravel Quartet and Dohnányi's Quintet in E Flat Minor, Op. 26, with Mr. Newman at the piano, were played. The ensemble is composed of Louis Kaufman and George Beresovsky, violinists; Michael Perriere, violinist, and Kolia Levienne, cellist, all of whom are excellent artists. Mr. Newman is head of the music department at United Artists.

Arch Bailey, baritone, assisted by Lester Hodges at the piano, was heard in a recital at the Women's Athletic Club on Feb. 24. Mr. Bailey proved himself a versatile singer and Mr. Hodges an excellent accompanist. He was also heard in a group of three piano numbers.

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Wagner Works Demonstrate Popularity at Metropolitan

Ring Cycle Closes with Superb Götterdämmerung in Which Kirsten Flagstad Achieves Another Triumph—Siegfried and Tristan und Isolde Heard—Ljungberg Makes First Appearance of Season as Elisabeth—Kathryn Meisle Wins Plaudits in Debut as Amneris and Also Sings Azucena—Peter Ibbetson Given—Sonnambula Revived in Honor of Centenary of Composer's Death

THE growing popularity of Wagnerian opera was again demonstrated during the past fortnight when six of the composer's works drew large audiences, several of them capacity ones at the Metropolitan. The matinee Ring dramas ended in one of the finest performances of *Die Götterdämmerung* heard in a long time. Kirsten Flagstad, singing the third Brünnhilde for the first time on any stage, added another laurel to her crown. Goeta Ljungberg re-appeared for the season as Elisabeth in *Tannhäuser*. Kathryn Meisle made her debut two evenings before schedule as Amneris, in place of Rose Bampton. She later sang Azucena in *Trovatore*. Peter Ibbetson and La Sonnambula were revived, the latter in honor of its composer's centenary.

Linda di Chamounix Repeated

The melodies of Donizetti's *Linda di Chamounix* were again a source of pleasure to lovers of old-style Italian opera on the evening of Feb. 21, thanks to the grateful singing of the cast headed by Lily Pons and Richard Crooks. The French soprano and the American tenor contributed much of beautiful tone and graceful style to a well-rounded performance under the baton of Ettore Panizza. Giuseppe De Luca was artistic, as ever, as Antonio and Gladys Swarthout repeated her success as Pierotto. Eda Vettori, Virgilio Lazzari, Pompilio Malatesta and Angelo Bada were other participants. O.

Uncut Siegfried in Cycle

An unabridged performance of *Siegfried* was the third of the six matinee events scheduled in the annual Wagner cycle, on Feb. 22. Although the audience, said to be the largest of the season, was disappointed by the inability of Kirsten Flagstad to appear for the first time as Brünnhilde because of a cold, it nevertheless was amply rewarded by a production distinguished virtually in every detail. Gertrude Kappel, substituting for Mme. Flagstad, is already known as a notable interpreter of the erstwhile goddess, but on this occasion she seemed to reach new heights and the audience was more than ordinarily aware of her capacities.

Lauritz Melchior sang *Siegfried* for the 100th time in this performance. Those who remember many of the previous ones realize that each has represented a material advance over its predecessor and that the present one outshone them all in dramatic vocalism, spiritual discernment, and general musical and artistic excellence. Mr. Melchior has passed a significant milestone with distinction. Emanuel List and Gustav Schützendorf displayed their accustomed artistry in the roles of Fafner and Alberich, respectively; Ludwig Hofmann was impressive as Wotan and Marek Windheim has consistently developed his characterization of Mime. Good performances also were given by Karin Branzell, as Erda, and Editha Fleischer as the Voice of the Forest Bird. Artur Bodanzky conducted. E.

Maria Müller in Second Butterfly

Puccini's *Madama Butterfly* was given for the second time this season on the evening of Feb. 22 with Maria Müller in the title role, Ina Bourskaya as Suzuki, Frederick Jagel as Pinkerton and Richard Bonelli as the Consul. Mme. Müller was in excellent voice, singing the *Un bel di Vedremo* with fine tone and dramatic emphasis. Both she and Mr. Jagel were roundly applauded after their interpretation of the duet in the first act, *O quanti*



West Coast

Kathryn Meisle Sang Azucena in *Trovatore* Two Nights After Her Debut in *Aida*

occhi fisi. Other roles were sung by Mme. Wells, Messrs. Malatesta, Ananian, Picco and Quintina. Vincenzo Bellezza conducted. Y.

A Popular Tannhäuser

Tannhäuser came to the stage for the fifth time in a popular Saturday night performance on Feb. 23. Unusual dramatic integrity and vitality on the part of the admirably chosen cast contributed vastly to a generally superior presentation. Goeta Ljungberg rightfully was acclaimed for her sympathetic Elisabeth; Paul Althouse, especially in the third act, dealt masterfully with the heavy histrionic demands of the title role. This was Mme. Ljungberg's re-entry.

Emanuel List, as the Landgraf, and Lawrence Tibbett, as Wolfram, both demonstrated again their excellent vocal and dramatic fitness for these parts. Fine performances also must be credited to Dorothee Manski, as Venus; Hans Clemens, as Walther; Lillian Clark, as A Young Shepherd; Arnold Gabor, as Biterolf; Max Altglass, as Heinrich, and James Wolfe, as Reinmar. The ballet and the Three Graces, interpreted by Jessie Rogge, Beatrice Covell and Helen Sumholz were convincing in the bacchanale. Karl Riedel conducted. R.

Sunday Night Concert

Artists appearing on the Sunday Night Concert on Feb. 24 were Dorothee Manski and Nina Morgana, sopranos; Gladys Swarthout, mezzo-soprano; Doris Doe, contralto; Paul Althouse and Hans Clemens, tenors; Armando Borgioli, baritone, and Ezio Pinza, bass. Mme. Manski sang in place of Kirsten Flagstad, who was indisposed. The orchestra was conducted by Wilfred Pelletier and Pietro Cimara. P.

Tristan Opens Tenth Week

Tristan und Isolde opened the tenth week of the opera season on the evening of Feb. 25, with Gertrude Kappel singing Isolde in place of Kirsten Flagstad, who was unable to appear because of a cold. Mme. Kappel long has been esteemed for her interpretation of this role and she delivered it again to the high satisfaction of the audience.

Karin Branzell, appearing as Brangäne for the first time this season, gave a care-

fully thought out performance, and Lauritz Melchior demonstrated again that Tristan is one of his finest achievements. Friedrich Schoor was a sonorous Kurwenal, and Ludwig Hofmann sang King Mark to good effect, particularly in the monologue. Other distribution of lesser roles were Arnold Gabor as Melot; Hans Clemens as A Shepherd, and A Sailor's Voice; and James Wolfe as The Steersman. Artur Bodanzky conducted. E.

First Peter Ibbetson

The first performance this season on Feb. 27 of Deems Taylor's *Peter Ibbetson*, said to be the only one this season, was far from the best this work has had at the Metropolitan, showing as it did insufficient rehearsal. After all, this American opera is a difficult one and requires careful preparation, which it had obviously not received.

In spite of this, it was greatly admired by the audience. For there is genuine beauty in its story and music. Lucrezia Bori as Mary, Edward Johnson in the title role, Lawrence Tibbett as Colonel Ibbetson, Gladys Swarthout as Mrs. Deane and Léon Rothier as Major Duquesnois repeated portrayals which are all among their best. Worthy of mention, too, is Louis D'Angelo's Chaplain of Newgate Prison. Mmes. Bourskaya, Wells, Divine, Falco, Vettori, Flexer and Gleason and Messrs. Bada, Paltrineri, Picco and Cehanovsky did the small parts capably with Max Altglass new as the Footman in Act I. New, too, was the composer's eight-year-old daughter, Joan Taylor, as Mimsey Seraskier in the dream scenes, in which Betty Lou Knight again was Gogo.

The action was not as well co-ordinated as in other years, and the orchestra under the baton of Wilfred Pelletier, who led the work for the first time here, though he had conducted it several years ago at Ravinia Park, was often too loud. Mr.



Goeta Ljungberg Effected Her Re-entry for the Season as Elisabeth

Taylor's full-blooded instrumentation requires tempering by the conductor, which it did not always receive on this occasion. The chorus, prepared by Mr. Setti, sang remarkably well. The stage direction was in Désiré Défrère's hands. A.

A Transcendent Götterdämmerung

A performance of *Die Götterdämmerung*, the like of which has not been heard in New York, in many a year, was given at the matinee on Feb. 28. Quite apart from almost invariably impeccable singing, the general atmosphere of the performance was of a fine-edged quality that has come to be regarded as of another era.

(Continued on page 31)

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"	Erotik	"	Romance
Handel	Bourrée	Sibelius	Valse Triste
"	Sarabande	Spoehr	Barcarolle
Hauser	Rhapsody	Strauss, R.	Rêverie
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Corelli	La Folia	"	Wieniawski
Cui	Allegro scherzoso	"	Légende
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Executive and Editorial Offices
Suite 1401-4 Steinway Building, 113 West 57th Street, New York
Telephone: Circle 7-0522 Cable address: MUAMER

A. WALTER KRAMER, Editor-in-Chief
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BOSTON OFFICE: W. J. PARKER, Manager. 16 Euclid Avenue, Quincy. Telephone, Granite 6723. GRACE MAY STUTSMAN, Correspondent. 15 Winter Street, Melrose.

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A New Era for the Metropolitan

WHEN on March 7 an official statement brought the news that the Metropolitan Opera would continue next year and that a distinguished American, Herbert Witherspoon, would be its general manager, succeeding Giulio Gatti-Casazza, considerable satisfaction was felt in many quarters. For more than a little time, MUSICAL AMERICA understood that the post would be Mr. Witherspoon's, but refused to publish the fact until it was officially confirmed.

That Mr. Witherspoon is eminently fitted to undertake the arduous duties which will be his, in restoring the Metropolitan to its former position as one of the great opera houses of the world, is indicated both by his career as an artist and his executive experience. His standing as a citizen is, too, a notable one; his standards have ever been high.

With great pride do we witness the Metropolitan Opera House come under the management of a native American in the thirty-fifth year of the twentieth century, a long time, to be sure, by any count. And we hope ardently that, with its change from an Italian institution into an American one, there will be a generous attitude to artists who are natives of this country. In the past this has not been so. Only native "stars" have had the right of way. Native talents have often languished for season after season, carrying a spear, or singing ten measures in an opera—often ten measures at least ten times as difficult to sing correctly, in the case of new works, as a principal part!—until they became disgusted and fell into that deadliest of routines, namely, of being a singer of little roles for life. It is sincerely to be hoped that our gifted artists will be spared that. The new management can aid greatly in correcting this dreadful situation, which has destroyed many an aspiring young singer.

The co-operation of the Juilliard Foundation, which has agreed, as is told on another page, to contribute the sum of \$150,000, if a supplementary season after the regular season, is given, is most welcome. Its suggestions seem wise and reasonable. As we see it, the supplementary season will present young artists, many of them, doubtless, Juilliard postgraduate students, who now sing in the operatic performances of the Juilliard School. These performances are to be given at prices less than those charged for the regular Metropolitan season, with not more than \$3 mentioned for the best seats.

That the price of \$7 is to be retained for the best seats for the regular season seems to us worthy of reconsideration. The expenditure of \$14 for two tickets by Mr. and Mrs. Jones to go to a single opera is a sizable amount, if we read aright the comments of interested opera lovers. The Juilliard Foundation in its letter to the Metropolitan has advised an immediate drive for increasing the Metropolitan Opera's subscription list, making its support contingent on that being achieved with success. We feel that it would be a comparatively simple matter to accomplish this, if the price for the best seats were reduced to, let us say, \$5 as against \$7, which has been the top price for a number of years.

Here we would add a word commanding the decision to retain as assistant general manager Edward Ziegler, who has collaborated with Mr. Gatti-Casazza over a long period of years, and shown himself an able and indefatigable worker. Similarly, we find reason to praise the choice of Edward Johnson, long one of the company's greatest artists, as assistant manager, with special duties in connection with the supplementary season.

HERE is a great opportunity to develop in the supplementary season an ensemble which can, if it will work conscientiously, become an unique organization like the D'Oyly Carte Opera Company of London. The success won by that company in the Gilbert and Sullivan operas this season on its American visit is still vivid in our memory. Here is an organization not blessed with fine voices, but more than blessed with gifted artists, who have been trained to merge their individual gifts into an ensemble so finely co-ordinated as to command the interest of audiences wherever they appear. In developing this company, the plan has been to assign the smallest roles to new singers, even placing them at first in the chorus to get their bearings, then advancing them to principal roles, as their talents grow and their ability becomes worthy of such activity. Light opera, such as Gilbert and Sullivan, Johann Strauss, von Suppé, Offenbach and the rest, is a very worthy field, one in which no artist need be ashamed to labor. Should this supplementary season of the Metropolitan succeed in producing an American company as proficient in this field as the English D'Oyly Carte Company has been for many a year, it would indeed serve a noteworthy cause.

There is reason to believe that the new plan in hand for the Metropolitan will include such a move, as well as a number of other important ones.

Attention should be given, too, to the American conductor, who deserves, at last, a chance to be heard in opera. He has had an opportunity, limited, we grant, to show what he can do in symphonic concerts. Now is the time for the new Metropolitan management to present him. Unless he is allowed to gain operatic experience, we shall go on without American conductors in our opera houses.

To Mr. Witherspoon and his assistants, Mr. Ziegler and Mr. Johnson, MUSICAL AMERICA extends its felicitations on their appointment for the coming season. We believe that in their hands the Metropolitan will become an American operatic institution of which we may truly be proud.

Personalities



Tornello

Gladys Swarthout, Mezzo Soprano of the Metropolitan Opera, Rehearsing with Viola Mitchell, Violinist, Who Was a Guest Artist on a Recent Firestone Broadcast with Miss Swarthout

Corona—The most recent recruit from operatic fields into those of literature, is Leonora Corona, soprano of the Metropolitan Opera. Miss Corona is putting the finishing touches on a novel which she has named *The Song of the Soul*.

Kreisler—On the sixtieth anniversary of his birth on Feb. 2, Fritz Kreisler was presented with a gold ring by Vienna, the city of his birth. He was also given the cross of an officer of the Order of Merit by President Miklas.

Molinari—When Bernardino Molinari conducted a concert of the Bucharest Philharmonic last month, the applause was led throughout the concert by former Queen Marie.

Flagstad—In spite of the fact that her father was an orchestral conductor, her mother a pianist and organist, her brother a cellist and conductor, and her sister an opera singer, Kirsten Flagstad claims that her success at the Metropolitan is due entirely to the Flagstad luck which, she says, has never deserted her.

Van Gordon—Although it was not known to the general public, Cyrena Van Gordon dislocated her hip in a fall during a performance of *Aida* at the Metropolitan last season and had been compelled to wear a brace ever since, until her appearance last month with the Philadelphia Orchestra Association as Clytemnestra in Gluck's *Iphigénie en Aulide*.

Bonelli—Recently heard as the "off-stage" voice in the film *Enter Madame*, Richard Bonelli, baritone of the Metropolitan Opera, has just signed a contract for a leading role in a picture to be filmed this summer by Paramount.

Doe—Air travel is proving a boon to Doris Doe, contralto of the Metropolitan Opera. Miss Doe sang at the Everglades Club in Palm Beach on March 2, forty-eight hours after she had doubled in two roles in *Die Göttterdammerung* at the opera. An engagement was scheduled in Miami on March 5, and the singer was booked to return to New York to appear as one of the Flower Maidens in *Parsifal* at the matinee two days later.

What They Read Twenty Years Ago

In MUSICAL AMERICA for March, 1915



Where the Fruit Comes From!

"When the real American musical genius comes—as come he must—he will develop in California," said Walter Damrosch in a recent interview.

1915

Our Musical Public

A man was refused admittance to a New York concert hall last week on the charge that he was drunk. "Of course I'm drunk!" he exclaimed. "Do you suppose I'd come to a piano recital if I wasn't drunk?"

1915

New Regime at Metropolitan

(Continued from page 3)

to gain the reward of its efforts. Many brilliant young Americans have had to acquire a European reputation before being acknowledged by their own country.

"We do not mean by this that the great foreign singers should be displaced, for the Metropolitan audience has always enjoyed and should enjoy the world's greatest artists no matter of what nationality."

The suggestions with regard to the supplementary season included not only the reduction of prices to the \$3 top, but greater opportunities for operatic appearances by American singers, especially young artists of talent who would be given a chance to win their spurs. The personnel, however, would not be confined exclusively to Americans. Such a season, it was believed, could be undertaken upon a modest budget and, if well directed, would have popular support and not show any deficit. This, in combination with the regular season was regarded as something of an experiment and not to be undertaken without financial backing.

"In order to give the plan a fair trial," the letter from the Juilliard further stated, "during the season 1935-36, the Juilliard Foundation is prepared to join in the sum of \$150,000, in a total underwriting of

Art and Finance

Michael Coscia, violinist and leader of an orchestra in Montreal, and Virginia Shannon, daughter of a capitalist, eloped from that city last week, parental opposition attracting much attention to their case.

1915

The Wages of Sin

Because he played the piano in a moving picture theatre on Sunday, Weldon Kieley has been forced to resign the position of organist at the Nepperhan Avenue Baptist Church of Yonkers, N. Y.

1915

such profit shall be applied to the use of the supplementary season before any of the underwriting shall be called upon.

"5. The Juilliard Foundation should be properly represented on the board of the Metropolitan Opera Association. It is understood that Mr. John M. Perry, trustee of the Juilliard Musical Foundation; Dr. John Erskine, president of the Juilliard School of Music, and Mr. Ernest Hutchison, dean of the school, will be added to the board of directors of the Metropolitan Opera Association.

"The general manager and the assistant general managers of the Metropolitan Opera and of the supplementary season should be mutually acceptable to the Juilliard Foundation, and the Metropolitan Opera Association. It is understood that Mr. Herbert Witherspoon as general manager, with Messrs. Edward Johnson and Edward Ziegler as assistant general managers, will be acceptable to the Juilliard Foundation.

"6. There should be a committee of control, or opera committee as you may choose to call it, in general sympathy with the plans of the new management and agreeable to you and the Juilliard Foundation. The personnel of such committee may be discussed later."

The Metropolitan Opera Association board approved in principle the plan as outlined in the letter from the Juilliard Foundation. Mr. Bliss called the attention of the board to the fact that the future of the opera depended upon three conditions, first, the raising of an underwriting by the Metropolitan Association of \$100,000; second, the co-operation of the personnel of the Metropolitan in a reduction of expenses, and third, the co-operation of the public in substantially increasing their subscription for opera seats for next season. It is understood that by the co-operation of the personnel of the opera house is meant the acceptance of a new wage agreement by the organized sections, orchestra, stage-hands and ballet. The communication from the Juilliard Foundation came as the result of negotiations that had been going on for several weeks between the Metropolitan Opera Association, Inc., the Metropolitan Opera and Real Estate Company, which owns the opera house, and the Juilliard Foundation.

Herbert Witherspoon's Career

Herbert Witherspoon, who is named as the successor to Mr. Gatti-Casazza, was artistic director of the Chicago Civic Opera Company during its final season. He later was the head of the Chicago Musical College and the Cincinnati Conservatory. He was recently appointed to the vocal faculty of the Juilliard Summer School.

Born in Buffalo, July 21, 1873, he was graduated from Yale in 1895. While there,

he studied music under Stoeckel and Parker and later with MacDowell in New York. His vocal studies were pursued in New York, Paris, London and Berlin. He made his concert debut in New Haven in 1895, appeared the following year in a concert performance of Parsifal with the New York Symphony, and made his operatic debut as Ramfis in Aida with the Castle Square Opera Company in New York in 1898. After appearing in recital and concert and at the important festivals in this country and Europe, he joined the Metropolitan in 1908, singing Titurne in Parsifal on Nov. 26, 1908. He remained with the Metropolitan until 1916, appearing largely in Wagnerian roles.

After establishing himself as one of the important voice teachers in New York, Mr. Witherspoon was instrumental in founding, in 1922, the American Academy of Teachers of Singing. He served as its chairman until 1926. The following year he lectured throughout the country on Music as a Vital Factor in General Education. From 1925 to 1929, he was director of the Chicago Musical College, director of the Chicago Civic Opera from 1930 to 1931, and director of the Cincinnati Conservatory of Music from 1932 to 1933. He served as chairman of music during the Chicago Century of Progress exposition in 1933. He is a member of the Society of American Musicians.

Johnson Long a Star

Edward Johnson, Mr. Witherspoon's assistant, has been leading tenor with the Metropolitan since 1922. He was born in Guelph, Ontario, and came to New York as a young man, singing in prominent churches. His first stage experience was in the leading role in Oskar Straus's The Waltz Dream in 1908. He subsequently went to Italy for study and while there created numerous roles in world premieres and in first productions in that country. Among these latter were the first Parsifal at La Scala in 1914, and various roles in operas by Puccini, Pizzetti, Alfano, Zandonai and Montemezzi. On his return to this country in 1920, he was a member of the Chicago Opera before going to the Metropolitan. He became a naturalized American citizen in 1922. Among his important creations at the Metropolitan were the leading roles in Deems Taylor's The King's Henchman and Peter Ibbetson.

Edward Ziegler has been assistant General Manager of the Metropolitan since 1920. He was born in Baltimore and was formerly music critic on the New York American, the New York World and dramatic and music critic on the New York Herald from 1908 to 1917. He became administrative secretary at the Metropolitan in 1917, and succeeded to his present position three years later.

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Winifred Christie Heard In Recitals

BOSTON, March 5.—Winifred Christie, pianist, was heard in a recital, using the Moór double keyboard piano, at Jordan Hall on Feb. 13, under the auspices of the New England Conservatory of Music. She was assisted by George Stewart McManus, pianist, of the conservatory faculty, and a string orchestra conducted by Wallace Goodrich, director of the conservatory. The well interpreted program included the Bach Concertos in D Minor and in C (the latter for two pianos); two Chopin études, and shorter pieces by Godowsky, Goossens, Ravel and Griffes.

Miss Christie also appeared at Bowdoin College, Brunswick, Maine, on Feb. 19. Her program comprised the Prelude and Fugue in D from the Well-Tempered Clavichord, Choral Prelude in E Flat and Toccata and Fugue in D Minor by Bach; Chopin's Sonata in B Flat Minor, and works by Debussy.

NEW HAVEN FORCES PERFORM NEW WORK

Symphony Led by D. S. Smith Introduces Prelude by Leroy Baumgartner

NEW HAVEN, March 5.—Musical events have crowded the calendar for the past month. The New Haven Symphony has performed twice under the leadership of David Stanley Smith. Its fourth concert in Woolsey Hall on Feb. 17 served to introduce a Prelude for Organ and Orchestra composed by H. Leroy Baumgartner of the Yale School of Music faculty. The composition received its first performance at the American Guild of Organists' convention in Rochester last June. Thomas J. Webber, Jr., was soloist on the famous Newberry organ, while the composer conducted. Other works on the program were Mendelssohn's *Der Schöne Melusine*, Debussy's *Afternoon of a Faun* and Sibelius's First Symphony. The orchestra gave one of its finest performances in years in the Sibelius.

The third concert on Jan. 21 was notable for the performance of excerpts from Verdi's *Otello*. Grace Donovan singing the role of Desdemona won an ovation for her excellent interpretation of the tragic heroine. The Love Duet of Act I and the whole of Act IV were sung. Dan Gridley sang *Otello* to advantage and Ida Reger sang the lesser role of Emilia. The remaining works on the list were Mozart's Symphony in E Flat, and Sheppard's *Horizon*. The whole concert was loudly applauded though the honors of the evening went to Mrs. Donovan, wife of the assistant dean of the Yale School of Music.

Children's Concerts Begin

The first of the symphony concerts for children took place in Sprague Hall on Feb. 2 under the direction of Harry Berman. The subject was Orchestral Instruments. The program included Wagner's Prelude to Act III of *Lohengrin*, Tchaikovsky's Nutcracker Suite with Rosalind Simonds at the celesta, Liadoff's Music Box, and Saint-Saëns's Carnival of Animals with two school of music students, Howard Wilson and Roger Cushman, at the piano.

For the second program in its Bach Anniversary series of chamber music recitals, the school of music faculty presented the Trio-sonata from *Das Musikalische Opfer* with Hugo Kortschak, violin; Emmeran Stoeber, 'cello, and Ellsworth Grumman, piano, as so-

loists; the Sonata in E Flat for flute and clavier with Carelton Sprague Smith of the N. Y. Public Library music department as flute soloist and Mr. Grumman at the piano; the Chaconne for violin played by Mr. Kortschak; and the Sonata in C for two violins and clavier with Hildegard Donalson, Mr. Kortschak, and Bruce Simonds as soloists. It was a delightful concert in which the highlight of the evening was Mr. Kortschak's playing of the Chaconne.

New Haven reveled in Gilbert and Sullivan at the Shubert Theatre the week of Feb. 11, flocking to hear the notable performances of the D'Oyly Carte Company in the *Gondoliers*, *Yeomen of the Guard*, *Pirates of Penzance*, *The Mikado*, and *Iolanthe*. The Shubert had not been so besieged in years.

Richard Crooks sang in the fifth concert of the Woolsey Hall series under the management of Daggett M. Lee on Feb. 11. It was his first appearance in this city.

Bruce and Rosalind Simonds gave their annual two-piano recital under the auspices of the Business and Professional Woman's Club, in Sprague Hall on Jan. 31. The recital was a pleasant experience, thoroughly musical, in the best taste, and beautifully performed. The program included works of J. C. Bach, Handel, Schumann, Schmitt, Arensky, Chabrier, Debussy, and Manuel Infante.

Samuel Gives Series

Harold Samuel gave a series of four lecture recitals on pianoforte music of the eighteenth and nineteenth centuries in Sprague Hall by popular request. He divided his course as follows: Fore-runners—Bach, Handel, Scarlatti, Couperin, Rameau; the Vienna School—Haydn, Mozart, Beethoven; the Romantics—Schubert, Chopin, Schumann, Brahms and among the Impressionists, Debussy. Mr. Samuel played more than he talked and his audience was quite amenable to this arrangement.

Second in the Albert Sprague Concerts presented to Yale by Mrs. E. S. Coolidge, was the appearance of the Gordon String Quartet on Jan. 24. The program included the first performance of David Stanley Smith's Quartet in C, written in 1934. The work made a distinct impression as perhaps the best composing in this form by Dean Smith. Other works were Malipiero's Quartet No. 4, also given a first performance, and Beethoven's Quartet in E Flat. The able musicians were Jaques Gordon, David Sackson, Paul Robyn, and Naoum Bentsky.

MILES KASTENDIECK

Erno Valasek Soloist with Beethoven Symphony at Allentown

BETHLEHEM, Pa., March 5.—The Beethoven Symphony, Herbert Fiss, conductor, gave a well-balanced and well-performed concert in the Boyd Theatre on Feb. 10. Erno Valasek, violinist, was soloist in Mendelssohn's Concerto in E Minor, Op. 64. The orchestra played the Overture to Weber's *Der Freischütz*, Mozart's Symphony in G Minor and a waltz by Johann Strauss.

Swarthout Appears in Bridgeport

BRIDGEPORT, CONN., March 5.—Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, was heard here

by an audience that filled Bassick High School Auditorium on Feb. 25. Her program included works of Handel, Strauss, Ernest Charles, Strozzi and others. Long applause brought extra numbers. Edwin McArthur, her accompanist, contributed a piano group by Palmgren, Godowsky, Friedman and Turina. This was the fourth of a series of concerts sponsored by the Musical Research Club.

BIG AUDIENCES FOR INDIANAPOLIS LISTS

String Quartet and Noted Artists Draw—Male Chorus Appears

INDIANAPOLIS, March 5.—Capacity houses greeted renowned artists appearing in concert halls here the past few weeks. The Musical Art String Quartet, Sascha Jacobsen, and Paul Bernard, violins; Louis Kaufman, viola, and Marie Romaet-Rosanoff, 'cello, shared honors in a program with Igor Stravinsky, composer-pianist, and Samuel Dushkin, violinist, at English's on Sunday afternoon, Jan. 27. The quartet has already established itself among lovers of chamber music and again it achieved the same success of former appearances. The Mozart Quartet in C (K. 465) was admirably played as were *Cherry Ripe* by Frank Bridge and *Mazurka* and *Scherzo* by Glazounoff. The unceasing applause won extra numbers.

The second half of the program brought Mr. Stravinsky and Mr. Dushkin as interpreters of the former's works, including *Divertimento*, *Airs du Rossignol*; *Marche Chinoise*, and *Danse Russe*. One could not but marvel at the playing of these artists.

Iturbi, Giannini Appear

José Iturbi appeared again in a recital program on Feb. 17, playing a program of Beethoven, Bach, Chopin and of the moderns, Debussy, Granados and de Falla. Mr. Iturbi was recalled for several extra numbers. When Dusolina Giannini comes to the Männerchor, there is a veritable Sängerfest, and so the concert on Feb. 18, when the male chorus gave its second concert, with Miss Giannini as the assisting artist, the largest gathering of the season, filling the Academy of Music, lavished admiration and applause during the entire program. She was never heard to better advantage and sang the aria *Pace, Pace* from *La Forza del Destino*; *Lieder* by Schubert and Hugo Wolf; songs by Respighi; Paisinello and Spanish Folk Songs arranged by L. Nuno and Ed. Harris. The accompaniments of Molly Bernstein were in keeping with Miss Giannini's singing.

The male chorus of ninety voices sang with a fine precision of attack and volume of beautiful tone quality. A program of works by Beethoven, Schubert, Juengst, Ehgelberg and Baumann were sung a cappella under Karl Reckzeh's direction.

Miss Giannini in her first number *Schafe können sicher weiden* and *Ei, wie Schmeckt de Kaffee süsse* by Bach was supported by piano and two flutes, played by Arthur Deming and Pasquale Montani.

PAULINE SCHELLSCHMIDT

Dukas's opera, *Ariane et Barbe Bleu* in which Geraldine Farrar appeared at the Metropolitan in 1911, has recently been revived at the Paris Opéra with completely new décors.

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CHICAGO MID-SEASON EVENTS NUMEROUS

Lehmann Heard in First Recital Here—Andersen-Scionti and Others in Concerts

CHICAGO, March 5.—Lotte Lehmann, whose operatic interpretations are familiar to the Chicago public, made her first recital appearance here before a large audience at the Auditorium theatre on Feb. 25. Her program was chosen from the better known Lieder, all of which she presented with satisfying musical feeling and a sense of poetic import. There were many encores. The assisting artist was Georges Miquelle, solo 'cellist of the Detroit Symphony, whose fine tone and fluent technique found favor in a series of short numbers.

The Musical Guild of Chicago devoted to the presentation of new and deserving young artists, offered Mary Pearce Niemann, pianist, and Lucile Turner, violinist, in joint recital in Kimball Hall on Feb. 26. Both young artists are well grounded with definite qualifications to offer the public. Mrs. Niemann chose a sonata by Glazounoff and shorter works by Haydn, Schumann, Chopin, Phillippe, Ibert, and Strauss. Miss Turner's selections were a sonata by Bach, Ravel's Tzigane and pieces by Castelnuovo-Tedesco, Burleigh and Zolt.

Stell Andersen and Silvio Scionti were heard in their annual recitals of music for two pianos in the Studebaker Theatre on Feb. 24. The sympathetic and accurate ensemble developed by these two gifted artists is no novelty. They gave first performances here of Leo Sowerby's brilliant The Fisherman's Tune and two ingratiating little pieces by Heniot Levy, In the Fall and Ping Pong, as well as an Allegro in F Minor by C. P. E. Bach and a Prelude Adagio and Fugue in B Minor by Martini, arranged by Louis Victor Saar. Other major items on the program were Casella's Pupazetti and Brahms's variations on a theme by Haydn.

Estelle Berne, coloratura soprano, was heard in a successful debut recital in Kimball Hall on Feb. 27. She disclosed a voice of flexibility and an attractive personality.

Quartet Gives Second Concert

The Philharmonic String Quartet was heard in the second of three concerts presented under the auspices of the Chicago Chamber Music Committee at Orchestra Hall Foyer on Feb. 19. Quartets by John Alden Carpenter and Franck, showed this group (consisting of John Weicher, and C. Robert Quick,

violins; Walter Hancock, viola, and Richard Wagner, 'cello, all members of the Chicago Symphony), as an ensemble of especial vigor and authority. Marion Kerby was heard in a program of Negro exultations and Southern mountain songs before a brilliant audience in the Foyer of Orchestra Hall on Feb. 18.

The fourth of the free organ recitals held on Monday afternoon in Orchestra Hall under the auspices of the American Guild of Organists and the Orchestral Association was played by Mario Salvadore on Feb. 25. Walter P. Zimmerman, organist of the Chicago Symphony, was heard in this series a week previous.

Monday Afternoon Lists

The Lakeview Musical Society has been presenting a series of Monday afternoon concerts during the past month. Those who have appeared are Barbara Balk, 'cellist; Andreina Materassi Barton, pianist; Charles Baron, baritone; Elizabeth Harvey Whitmore, soprano; Clara Wellman, violinist; Marjorie Sherman, contralto; Lillian Magnuson, pianist; Renée Engel-Lidge, pianist;

Ann Post, contralto; Ann Slack, 'cellist; Grace Desmond Holland, pianist; Ruth Braun, soprano; Gizella Belazi, soprano, and Mildred Chinlund, contralto.

The American Conservatory Symphony under the direction of Herbert Butler, gave the annual mid-year concert at Medinah Michigan Avenue Club on Feb. 24. Mendelssohn's Overture Fingal's Cave was conducted by Robert R. Metz, winner of first place in Mr. Butler's conducting class. The symphony was the second of Sibelius. Other orchestral numbers were the Prelude to Hänsel and Gretel and the Dance of the Comedians from the Bartered Bride. Kate Alice Merrill, violinist, played Saint-Saëns's Havanaise for violin and orchestra; Lola Borchars, contralto, sang an aria from La Gioconda and Kathryn Sauer, pianist, played Saint-Saëns's Africa Fantasy for piano and orchestra.

Leo Podolsky, pianist and John Lingeman, 'cellist, played sonatas by Brahms, Debussy, and Rachmaninoff in a recital at Curtis Hall on Feb. 24. Marie Winarski, soprano, and Alexander Kulpak, bass, were heard in joint recital at Lyon & Healy's on Feb. 24.

ALBERT GOLDBERG

MILWAUKEE PRAISES CHICAGO SYMPHONY

Viola Mitchell Soloist with Orchestra—Hayes, Frantz, Milstein in Recital

MILWAUKEE, March 5.—February offered four outstanding events; a concert by the Chicago Symphony, with Viola Mitchell, violinist, as assisting artist; a recital by Roland Hayes, one by Dalies Frantz, and one by Nathan Milstein.

The Chicago Symphony concert on Feb. 18 was the occasion of an ovation for Mr. Stock. Miss Mitchell, American violinist, was heard for the first time here in the new Malipiero Concerto playing with delicacy and fine intonation. The orchestral part of the program included Mozart's D Major Symphony and a magnificent rendition of Strauss's Thus Spake Zarathustra. Mr. Hayes appeared in the Pabst Theatre on Feb. 3, singing with more verve and beauty of voice than has been the case for several years. He sang works by Handel, Bach, Duparc, Franz and two extraordinarily fine songs, The Garrett and When Malindy Sings, by Rhodes. On Feb. 22 Dalies Frantz was presented in recital by the Wisconsin Federation of Music Clubs, as a benefit for its young artist's audition fund. His performance of several Bach-Busoni Chorales and the D'Albert arrangement of the Organ Fuge in D, established him as an artist of the first rank. His playing was characterized by honesty, intelligence and a glowing color most evident in the Liszt Sonata in B Minor. He also played his own arrangement of the March from Prokofieff's Love for Three Oranges.

Milstein Acclaimed

On Feb. 27 Mr. Milstein returned to Milwaukee for his second recital. Rarely has a Milwaukee audience evidenced such enthusiasm as at this concert. His program offered Vivaldi, Bach, Glazounoff, Dohnányi, Paganini, Bloch and many encores, all played with impeccable feeling and style.

The concert set for Feb. 25 by the Chicago Symphony, was postponed be-

cause of the impossibility of travel between Chicago and Milwaukee. It will be given on April 1, featuring Brahms's Fourth Symphony as scheduled.

An audition was given to eleven Wisconsin professional pianists on Feb. 10, in response to Mr. Stock's offer to present the winner in a concert with the Chicago Symphony.

Querin Deuster, who gave such a fine account of himself during the M.T.N.A. convention when he played a MacDowell concerto, was chosen unanimously as the winner. He will appear on March 11, playing the Liszt Concerto.

Young Artists' Concert

Other events include the fifth young artists' concert sponsored by the Society of Musical Arts, in which Miss Mildred Catchusen, 'cellist, and Le Roy Bartholomew, tenor, won much praise.

The MacDowell Club orchestra gave a Sunday afternoon free concert in Layton Art Gallery, devoting the program to Bach. The final event of the month was a concert given on Feb. 28 by the Lyric Male Chorus, Herman F. Smith, conductor. The assisting artists were Jerome Crittenden, tenor, and Dan Meurer, baritone. The chorus sang a difficult program entirely from memory, receiving enthusiastic applause.

C. PANNILL MEAD

NEW STARS SCHEDULED FOR ANN ARBOR FETE

Favorites of Former Seasons Also to Appear in Forty-second Annual May Event

ANN ARBOR, March 5.—The brilliant array of artists selected by the board of directors of the University Musical Society for the forty-second annual May Festival to be held in Hill Auditorium on May 15, 16, 17 and 18 will include, as newcomers, Helen Jepson, soprano; Max Panteleeff, bass-baritone; Myrtle Leonard, contralto; Ruth Posselt, violinist, and Wilbur Evans, baritone.

Those, heard on previous occasions, who will return this year are Giovanni Martinelli, tenor; Josef Lhevinne, pianist; Paul Althouse, tenor; Ethyl Hayden, soprano; Theodore Webb, baritone, and Paul Leyssac, actor and narrator.



STELL ANDERSEN PIANIST

*What the Eminent Music Critic HERMAN DEVRIES Writes
in the Chicago Evening American,
Nov. 19, 1934*

"It is our great pleasure to begin our review of yesterday's concerts with the name of Stell Andersen, whose piano recital took place at the Studebaker. I heard her in a group of short selections by Scarlatti, and in the Bach prelude and Fugue in D Major, transcribed by Busoni. Miss Andersen is a most extraordinary artist. She plays with such poesy and refinement as to suggest Wagner's ethereal Elsa, who would have played the piano in the same manner if the piano had been in existence in the middle ages. But when fire and vigor are required, as in the Bach, Miss Andersen reveals the power of man. She has all the qualities of a great pianist, and should be heard with all the symphony orchestras, both in this country and abroad."

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Rose Bampton Gives First New York Recital—Myrtle Leonard and Elizabeth Wysor in Debuts—Feodor Chaliapin Heard After Long Absence—Giannini Returns to Sing Lieder—Vocal and Instrumental Ensembles Present Unique Lists

PROMINENT in New York's recital lists was the first appearance in a song program of Rose Bampton, mezzo soprano of the Metropolitan Opera. Myrtle Leonard, also of the Metropolitan, made a recital debut, and Elizabeth Wysor, contralto, and Harry Blank, baritone, were heard for the first time in Manhattan. Dusolina Giannini returned to this country and gave a Lieder program. Another return was that of Feodor Chaliapin. Bronislaw Huberman and Artur Schnabel joined forces for a sonata list. Richard Buhlig began a piano series. Albert Spalding gave a violin recital and David Barnett introduced his Enharmonic Keyboard.

Brodsky-Triggs Duo Pianists

Vera Brodsky and Harold Triggs, duopianists, were heard in the Town Hall on the evening of Feb. 22 in a program which included several first performances of original compositions and transcriptions for two pianos. Among these were a Passacaglia of Bach, adapted by Abram Chasins; Leopold Godowsky's *Alt Wien*, which Mr. Godowsky dedicated in its transcribed form to Miss Brodsky and Mr. Triggs (manuscript), and Mr. Triggs's own *Valse and Spiritual*. Other music included the Prelude in E by Bach, transcribed by Louis Victor Saar, a first performance in New York; Brahms's choral prelude, *Est ist ein' Ros' entsprungen*, transcribed by Catherine Kramer; Brahms's Variations on a Theme by Haydn; Debussy's *Fêtes*, transcribed by Ravel; Rachmaninoff's *Tarantelle*; *Danza a Media Noche*, a rumba, by Dana Suesse; Gottschalk's *The Banjo*, transcribed by Jerome Moross, and Castelnuovo-Tedesco's *Alt Wien*.

The two pianists proved themselves able performers, capable of maintaining good ensemble, and their interpretations were authentic, though wanting sometimes in tonal variety. A large audience greeted them most cordially. R.

Schnabel and Huberman Play Sonatas

Artur Schnabel, pianist; Bronislaw Huberman, violinist. Town Hall, Feb. 23, afternoon:

Sonata in D Minor, Op. 108.....Brahms
Sonata in G, Op. 96.....Beethoven
Sonata in B Flat (K. No. 378).....Mozart
Fantasy in C, Op. 159.....Schubert

It is a musical event of much more than passing importance when two such artists as Mr. Schnabel and Mr. Huberman co-operate in a recital of the weight and im-

port of this one. Both are virtuosi of the first magnitude, both are conversant to the point of mastership with the particular type of music in hand, and a certain affinity exists between their artistic personalities and perceptions which made here for the most harmonious dialogue.

Inverting the usual chronological order in the sonatas, the Brahms came first, and, while the latter half—especially the *Un poco presto e con sentimento*—was beautifully set forth, the first two movements might have received fuller consideration and a more settled feeling had the work appeared later in the program. In the Beethoven and the Mozart the players were at the top of their form and vocal ovations of proportions seldom heard in the concert



Dusolina Giannini, Who Returned to Sing a Program of Lieder

hall acclaimed brilliant performances, interpretations of impressive authority with scrupulous adherence to the printed page. The Schubert Fantasy was no less magnificent, but a shorter work might well have been substituted at the end of a program already severe and fatiguing for the average listener. R.

Andres Segovia in Second Recital

Andres Segovia, guitarist, gave his second and last recital of the season in the Town Hall on the evening of Feb. 23. The Bach Chaconne transcribed for guitar for the first time, was the work which was the most eagerly awaited on Mr. Segovia's



Rose Bampton Was Greeted in Her First New York Song Program

program. Despite the most astounding range of the instrument, (as played by Mr. Segovia) and the technical genius of that gentleman, the conclusion drawn was that the guitar is not the medium most kind to an exposition of Bach's ideas.

Mr. Segovia also played a new Sonatina dedicated to him by Castelnuovo-Tedesco "in homage to Boccherini." Torroba's Character Pieces, Sor's Variations on an Italian Theme, a dance by Granados and works by Albeniz concluded the program. Y.

Rose Bampton in First New York Recital Appearance

Rose Bampton, mezzo soprano. Walter Golde, accompanist. Assisting artists, Albert Stoessel, viola; Stephen Peccia, oboe d'amore. Town Hall, Feb. 24, afternoon:

Ach Herr, was ist ein Menschen Kind; Gelobet sei, der Herr; Ein ungefährt Gemüte.....Bach
Provenzalische Lied; Die Kartenlegerin; Waldgespräch; Abschied vom Walde; Ins FreieSchumann
Gestilte Sehnsucht; Geistliches Wiegenlied.....Brahms
Among Shadows.....Walter Golde
There Shall be More Joy.....Paul Nordoff
Lullaby a la Mode.....Russell Wragg
Morning Fair.....John A. Carpenter
Green Branches.....Frederick Hart
I Pastor.....Pizzetti
La Sera per lo Fresco.....Bimboni
E se un giorno tornasse; Pioggia; In alto MareRespighi

Although she has won an admired place in concert, oratorio and opera, Miss Bampton had not yet appeared in a recital in New York. Therefore this was an occasion not only of great interest, but of importance. The charming singer, clad in a striking and tasteful gown, had a reception when she appeared on the stage that must, indeed, have been heart-warming. Throughout the afternoon the audience, a large one, applauded her, showing its enjoyment of her singing and her fine artistic standards.

She was in excellent voice and gave to her songs appropriate interpretations, notably the Schumann *Waldgespräch*, although we like a slower tempo, and the *Kartenlegerin*, which she interpreted with keen understanding of its text. The opening Bach numbers, with oboe d'amore obbligato, which Mr. Peccia played well (although his instrument, not in tune with the piano caused some of us pain), were not suited to her; in the third air she demonstrated her great gifts as a Bach singer, which we have known from her appearances in the B Minor Mass. In this air and in the Brahms songs, which she sang superbly, she had the collaboration of Mr. Stoessel, whose viola playing was beautifully conceived and executed, that of a distinguished musician.

Many of the songs were sung in keys that did not display the full resources of her beautiful voice, a mezzo soprano with

dramatic soprano potentialities. This was doubtless a handicap, depriving the audience of the pleasure of hearing some of the singer's brilliance. Despite it, she showed her artistic powers, her clear enunciation and her always musical feeling. In the American group, four of which were in manuscript and sung for the first time, the Golde and Carpenter songs were outstanding musically. The Wragg song, a comic piece, was so successful as to win a repetition. As an extra Miss Bampton added a Hunting Song by Edith Braun.

After the Italian group, all attractive songs, among the most admired the familiar Pizzetti and the melodious Bimboni, and Respighi's setting of an Italian translation of Maeterlinck, Miss Bampton added the aria from Rossini's *La Cenerentola*, florid and technically exacting, which she sang with a complete command. Her success was marked, all the more so because the program, although musically valid, was



Sterling
Myrtle Leonard Was Heard in Her First New York Recital

not chosen to reveal all of her vocal accomplishments.

Mr. Golde assisted at the piano authoritatively and Miss Bampton shared the applause with him several times. A.

Harry Blank Makes Debut

Harry Blank, baritone. Coenraad V. Bos, accompanist. Town Hall, Feb. 24, evening:

Dithyrambe; Der Jüngling am Bache; Die Stadt; Fischerweise; Der Lindenbaum; Am Schwager Kronos; Schubert
Peregrina I: Der Spiegel dieser treuen, braunen Augen; Peregrina II: Warum, Geliebte; Auf einer Wandering; Wer sein holdes Lieb verloren; Wenn du zu den Blumen gehst; Der Feuerreiter; Der RattenfängerHugo Wolf
Vier Ernste Gesänge: Denn es geht den Menschen wie dem Vieh; Ich wandte mich und sahe an; O Tod, o Tod; Wenn ich mit Menschen und Engelszungen redete.....Brahms

One of the most distinctive features of this first New York recital by Mr. Blank was the character and quality of the program he chose to present. Few of the listed works were stock Lieder recital material, and all were definitely superior representatives of their particular type of vocal composition.

His voice being essentially a light baritone, Mr. Blank was at his best in songs of mid-range tessitura and in those which did not demand too much emphasis and intensity. Thus Schubert's *Die Stadt* was among his most creditable interpretations.

(Continued on page 26)

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New Orchestra Manager



Alfred Reginald Allen, Who Succeeds Arthur Judson as Manager of the Philadelphia Orchestra

Alfred Reginald Allen, newly appointed manager of the Philadelphia Orchestra Association, will take up his duties after June 1, when the resignation of Arthur Judson, the present manager, becomes effective. Mr. Allen has been associated with the Victor Talking Machine Company (now the RCA Victor Company), and has been a member of the Philadelphia Orchestra's board of directors since 1932. He is at present a member of the advertising firm of J. M. Mathes, Inc., of New York.

Lady Macbeth Replaces Pelléas in Philadelphia

PHILADELPHIA, March 5.—Shostakovich's Lady Macbeth of Mzensk will replace Pelléas and Mélisande on the Philadelphia Orchestra Opera schedule for April 5, 6 and 9. It is understood that difficulty in obtaining a suitable incumbent for the role of Maeterlinck's heroine prompted cancellation of the Debussy work. Neither Mary Garden nor Lucrezia Bori, long associated with the part, is available. It is believed that present plans regarding Lady Macbeth call for the same singers and settings used in the Cleveland and New York productions earlier in the season. Alexander Smallens probably will conduct.

W. R. M.

MacDowell Club Honors Maggie Teyte

A reception and tea in honor of Maggie Teyte, Irish soprano, was given at the MacDowell Club on March 3. Miss Teyte, who has just returned from England after an absence of several years, sang two groups of songs by Walter Golde and others by English and French composers.

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ORMANDY CONDUCTS PHILADELPHIA MEN

Begins Term as Guest Conductor of Orchestra with Well Balanced Program

PHILADELPHIA, March 5.—Eugene Ormandy began his guest conductorship of the Philadelphia Orchestra at the March 1, 2 and 5 concerts with the following program:

Chorale and Fugue in D Minor...Zemachson	Symphony No. 2 in D.....Brahms
Navarra.....Albeniz-Arbo	Moto Perpetuo.....Paganini
Three Cornered Hat Suite.....de Falla	

Mr. Ormandy received a warm welcome and one well deserved both by the interest of his program and the fine way in which he presented the works. A refreshingly light touch marked the second half after the severe symphonic quality of the music prior to the intermission. The Zemachson, heard here once before, again proved music of vitality and worth. Cast in strict contrapuntal form and couched in the modern idiom, it showed what genuine inspiration can do for music molded into pattern formula and it showed too that a composer can be modern without agonizing astringency in the harmonization. It had the "klang" of authentic music, and was enthusiastically received. So too were the brief and nationalistically colored piano piece of Albeniz and Mr. Ormandy's own orchestration of the Paganini Perpetual Motion, in which the lead is delegated to the first violins and the first stand of the seconds, with accompaniment of the remainder of the strings, plus slight but telling woodwind contributions. It was played with remarkable speed and verve by the orchestra, which insisted on Mr. Ormandy's taking all the applause.

Brahms Reading Praised

Three rollicking and dramatic excerpts from the de Falla score gave an exhilarating coda to the program. But perhaps the best performance of all was that of the Brahms Second with its essence of tone poetry overlaid by sunniness and serenity of spirit, in an unsentimentalized reading which made evident the sturdiness, sincerity and lack of pretentiousness of the composer. Both conductor and orchestra took numerous bows at the conclusion of the symphony.

The seventh of the "pop" concerts was given on Feb. 24, Fritz Reiner conducting an all-Wagner program:

Rienzi Overture
Flying Dutchman, Finale of Act III
Ride of the Valkyries.
Die Walküre, Third Act, Last Scene.

The audiences, differing vastly in personnel from those of the regular concerts, are progressively larger as the popular series continues and there is a like augmentation of enthusiasm in plauditory approval of the programs. Mr. Reiner's Wagnerian list was far from the trivia which sometimes go to make so-called "pop" programs, but the audience obviously liked the solid fare provided. The dash of the Rienzi opened the proceedings auspiciously and the familiarities of the Valkyries' Ride took on a new aspect in an electrifying performance. Fresh young voices contributed materially to the vocal phases of the Flying Dutchman extract, with Leonard Treash singing Daland's aria, Margaret Halstead and Julius Huehn singing the duet of Senta and Vanderdecken and all uniting in a performance of the final trio. However, the climax

Grace Moore Wins Art Society Award

Grace Moore, Soprano and Film Actress, Is This Year's Winner of the Fellowship Gold Medal Given by the Society of Arts and Sciences for "Distinguished Service in the Arts" in the Recent Film, "One Night of Love." She Is the First Person in Motion Pictures to Be So Honored and Only One Other Woman, Eva Le Gallienne, Has Previously Received the Award



Hurrell

of the music of the evening, both as to program building and superb quality of performance was the Walküre extract, Wotan's Farewell and the Magic Fire Music, sung in English, Mr. Huen was the chief of the Nordic

gods and Miss Halstead his erring daughter, sentenced to firebound isolation. Her Brünnhilde had poignancy and moving appeal and his Wotan was a figure of omnipotent power, suffused with sympathy and sorrow. Mr. Reiner was at his superb best in the great accompanying score.

W. R. MURPHY

Sue Harvard to Give New York Recital

Sue Harvard, soprano, will give a recital on March 14 in the ball room of the A. W. A. Clubhouse, New York. Proceeds will go to the girls' camp maintained at Schroon Lake by the Marble Collegiate Reformed Church of New York, of which Merce E. Boyer is camp director.

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WOR CELEBRATES—RADIO WOMEN OFFER AWARDS

WOMEN'S RADIO GROUP TO REWARD FOUR BEST HOURS

Two Awards Each for Sponsored and Sustaining Programs—One Musical, One Not

The Women's National Radio Committee, organized some months ago to improve standards of radio entertainment, will present four radio awards this year, two for the best sustaining programs and two for the best sponsored programs on the air, according to Mme. Yolanda Mero-Irion, advisory chairman. One award in each classification will be given for a musical, and one for a non-musical, program.

The judges will be: Fannie Hurst, novelist and screen writer; Eva Le Gallienne, founder of the Civic Repertory Theatre; Mrs. Ruth Haller Ottaway, former president of the National Federation of Music Clubs; Mrs. Oliver Harriman, for many years president of the Women's Exposition of Arts and Industries; Walter W. Naumburg, head of the Naumburg Musical Foundation, and A. Walter Kramer, composer, and editor of *MUSICAL AMERICA*, who will be chairman. Mme. Mero-Irion will be an ex-officio member.

The judges will not be asked to tune in on all current radio offerings, Mme. Mero-Irion said. Instead they will make their selection from approximately ten programs in each classification which were chosen for their especial merit in a "listening-in" campaign in which clubwomen from all sections of the country, representing organizations affiliated with the Radio Committee, participated.

While the exact nature of the awards have not been made public, they will be of a character which will constitute a real mark of distinction for the winning broadcasting companies and sponsors. The presentation will be made at a luncheon in New York, tentatively scheduled for April 10, to which radio artists and broadcasting officials as well as representatives of the committee's twenty-one affiliated groups will be invited.

The Women's National Radio Committee, of which Mrs. Harold Vincent Milligan is chairman, has recently elected an executive committee which includes P. T. Grimley of Ridgewood, N. J., representing the General Federation of Women's Clubs; Mrs. Ella A. Boole of Brooklyn, representing the World Woman's Christian Temperance Union; Mrs. Lemuel Bolles of Great Neck, L. I., representing the American Legion Auxiliary, and Mrs. Howard Vernon of Brooklyn, representing the American Association of the University Women. Luella S. Laudin is secretary.

"New" Brahms Songs to Be Repeated

Alma Kitchell will repeat the five "new" Brahms songs, which were discovered in Vienna last November by Dr. Karl Geiringer thirty-seven years after the composer's death, on her program over a WJZ network on March 13. The Lieder are five portions of Ohelia's "mad scene."

Salzedo and Lucile Lawrence on WOR

Carlos Salzedo and Lucile Lawrence, harpists, were to be heard over station WOR on March 10 during the program presented weekly by the Chamber Music Society of America. Works by Pescetti, Bach, Debussy, Granados, Mr. Salzedo's most recent composition, Short Stories in Music; his Steel and Fraicheur were listed.

Holman Sisters Use Repper Song as Signature

The Holman sisters, Virginia and Betty Jane, duo-pianists, use in their broadcasts over an ABC network, Charles Repper's The Dancer in the Patio, as a signature. Mr. Repper was guest artist with the duo in a program broadcast on Feb. 28, playing his latest piano work, Tyrolean Wedding Dance.



Carlo Edwards
Grete Stueckgold, Who Sang a Distinguished Performance of Carmen in the Chase and Sanborn Hour on March 3

Three Supervisors' Programs to Be Broadcast

Three major events of the Eastern Music Supervisors' Conference being held in Pittsburgh, will be broadcast over NBC networks on March 13, 14 and 15. The first of these will be a program by the winner of the Intercollegiate Glee Club's Contest on March 13; on March 14 the a cappella choirs of the Winkinsburg, Pa., schools, under the direction of Frank C. Biddle, will be heard and on March 15, a chorus of 200 children from the rural schools of Westmoreland County, Pa., under the direction of William Lee Confer will broadcast an interesting program.

WOR DEDICATES NEW 50,000-WATT UNIT

Three-hour Program in Carnegie Hall and Other Events Celebrate Station's Increased Power

WOR's new 50,000-watt transmitter was officially set in operation on the afternoon of March 4 when President Roosevelt pressed a telegraph key in the White House to give the signal for a new era in the station's history. Dedication speeches were made from the Newark studio by Governor Harold G. Hoffman of New Jersey, Mayor Meyer C. Ellenstein of Newark, and Alfred J. McCosker, president of WOR, in a program which included a dramatization of the station's thirteen years of progress.

Jubilee programs continued throughout the afternoon and evening, a three-hour broadcast from Carnegie Hall beginning at 8 p. m. providing the climax of the festivities. A large invited audience gathered in the auditorium to see and hear celebrities of the stage, musical world and radio perform in rapid succession. Musical personalities who contributed were Goeta Ljungberg, soprano of the Metropolitan, Mischa Violin, from Radio City Music Hall, substituting for Erno Rapee as conductor of the WOR orchestra, and many familiar WOR performers, among them Eddy Brown, violinist, and Philip James and George Shackley, conductors. Deems Taylor was one of the many masters of ceremony.

At the conclusion of this program, guests of the station were entertained at a supper dance in the Hotel Plaza. The celebration broadcasts continued until 1 a. m.

Many congratulatory messages were received during the evening from prominent personages. WOR's enlarged activity includes affiliation with Stations WGN, Chicago, WLW, Cincinnati, and WXYZ, Detroit, in the Mutual Broadcasting System, Inc.



Alfred J. McCosker, President of Station WOR, Which Celebrated Its New 50,000-watt Station in Several Programs on March 4

G. M. HOUR FEATURES SCHNABEL AND SCHIPA

Hadley and Ormandy Are Conductors in Two Week-End Concerts on NBC Network

Artur Schnabel, pianist, appeared as soloist with the General Motors Symphony, conducted by Henry Hadley, on Feb. 24 over a WJZ network. The Mozart Concerto in A (K. 488) was the vehicle for the noted classic interpreter and his performance was one to add laurels to the impressive array already his. Mr. Hadley chose the third movement of Tchaikovsky's Pathétique Symphony for the major orchestral offering. The sombre beauties of this excerpt were ably set forth, and good accounts were given of the overture to Reznicek's *Donna Diana*, Saint-Saëns's *Danse Macabre*, Mendelssohn's *Spinning Song*, Godowsky's *Arabian Chant* and Tchaikovsky's *Song without Words*.

On March 3, Tito Schipa, tenor of the Metropolitan Opera, was soloist on the same hour with Eugene Ormandy as conductor. The program opened in fine style with the overture to the Flying Dutchman, and included besides, in its orchestral portion, Ravel's *Alborado del Gracioso*, Georg Schumann's *Dance of the Nymphs* and *Satyr*, and the Roumanian Rhapsody No. 1 of Enesco. Mr. Schipa, in fine voice and with his accustomed delightful lyricism offered Ossian's song, from Werther; Una Furtiva Lagrima, from L'Elisir d'Amore, and a group of songs including Ninnia, Nanna a Liana, of Bellini; Ernest Charles's Sweet Song of Long Ago, and Valente's Torna.

Dalies Frantz and Brahms Quartet Heard at Criterion Morning Musicales

The Criterion Morning Musicales gave a reception, luncheon and musical at the Hotel Plaza on March 1. Dalies Frantz, pianist, and the Brahms Quartet, Frances Newsome and Nadine Cox, sopranos; Lydia Summers and Elinor Markey, contraltos, accompanied by Byron Hughes, pianist, assisted. Mr. Frantz played a group of works by Bach and others by Schumann, Chopin, Liszt, Prokofieff and de Falla with impeccable taste and virtuosity. The quartet sang four Brahms items, Dvorak's *Songs My Mother Taught Me*; A Walter Kramer's *Song Without Words*; Two Russian Songs arranged for them by Harry Wilson, and other works.

Some Musical Highlights on the Air

(Eastern Standard Time, P. M., unless otherwise noted)

Sunday:

11:00 (A.M.)—WOR—Eddy Brown and American composers in their sonatas.
11:15 (A.M.)—WJZ—Walberg Brown String Quartet. From Cleveland.
12:30—WJZ—Radio City Concert.
1:15—WOR—Percle String Quartet.
2:30—WEAF—Swift Garden Program with Mario Chamlee.
3:00—WABC—N. Y. Philharmonic-Symphony.
6:00—WABC—Amateur Program.
7:30—WEAF—Arco Program with Sigurd Nilssen.
8:00—WJZ—General Motors. Distinguished conductors and soloists.
8:00—WEAF—Chase and Sanborn. Grand opera in English. Noted singers. Pelletier, conductor. Deems Taylor, commentator.
9:00—WABC—Ford, Detroit Symphony and distinguished soloists. Kolar conducting.
9:00—WJZ—Silken Strings.

Monday:

2:00—WJZ—NBC Music Guild. Chamber music. Distinguished critic as commentator.
8:30—WEAF—Firestone Tire Series with Richard Crooks, Gladys Swarthout, Nelson Eddy.
9:00—WABC—Chesterfield with Lucrezia Borl.
10:00—WJZ—America in Music. John Tasker Howard traces history.
11:30—WEAF—St. Louis Symphony. Golschmann conducting.

Tuesday:

1:30—WEAF—NBC Music Guild. Distinguished critic as commentator.
6:30—WABC—Understanding Music. CBS Appreciation Program with Barlow and soloists.
8:30—WJZ—Packard with Lawrence Tibbett.
9:00—WJZ—Vicks Program with Grace Moore.
9:30—WJZ—Cleveland Orchestra, Rodzinski conducting. (Mar. 12, 1:30 P.M., Apr. 9, no concert.)
10:00—WEAF—Palmolive Beauty Box Theatre. Operettas.

Wednesday:

3:00—WJZ—RCA Victor. Noted Soloists.
4:15—WABC—Curtis Institute Program.
4:30—WJZ—Rochester Civic Orchestra.
9:00—WABC—Chesterfield with Lily Pons.
9:30—WJZ—Vince with John Charles Thomas.
10:30—WABC—Columbia's Concert Hall. Barlow conducting. Noted soloists.

Thursday:

2:00—WJZ—NBC Music Guild. Chamber music. Distinguished critic as commentator.
8:00—WOR—Little Symphony. James conducting. Soloists.
10:00—WEAF—Kraft-Phoenix Cheese. Paul Whiteman. Helen Jepson and others.

Friday:

11:00 (A.M.)—WEAF, WJZ—Music Appreciation Hour with Walter Damrosch.
3:15—WABC—Minneapolis Symphony, Ormandy conducting.
4:30—WEAF—NBC Music Guild. Distinguished critic as commentator.

Saturday:

11:00 (A.M.)—WABC—Cincinnati Conservatory program.
12:30—WABC—Abram Chasins. Piano Pointers.
1:45—WJZ—WEAF—Metropolitan Opera.
4:00—WOR—Newark Civic Symphony, Gordon conducting. Soloists.
8:00—WEAF—Swift and Co. Romberg, etc.
8:00—WABC—Roxy and His Gang.
9:00—WJZ—Radio City Party.
9:00—WEAF—Smith Brothers (Songs You Love) with Rose Bampton.
9:00—WABC—Chesterfield with Richard Bonelli.
9:00—WOR—Chicago Symphony, Stock conducting. Two hours (alternate Saturdays), beginning Feb. 23.
10:00—WABC—Minneapolis Symphony, Ormandy conducting.
11:30—WABC—Portland (Ore.) Symphony.

BOSTON SYMPHONY VISITS PROVIDENCE

Myra Hess Is Soloist with Orchestra Under Baton of Koussevitzky

PROVIDENCE, March 5.—The Boston Symphony, Serge Koussevitzky, conducting, and with Myra Hess, pianist, as soloist, appeared in the Metropolitan Theatre on Feb. 19, before the largest audience ever to assemble for one of these concerts. The program included the Overture to Mozart's Marriage of Figaro, Beethoven's Concerto No. 4, Op. 58 in G; and Tchaikovsky's Sixth Symphony.

The Pro Arte Quartet played the second in the series of Chamber Music concerts sponsored by the department of music, Brown University, in Alumnae Hall, Pembroke College, on Feb. 14. Works performed were the Quartet No. 14, Op. 131, of Beethoven, the Phantasy Quartet of Goossens, and the Quartet of Debussy.

The University Glee Club under the leadership of Berrick Schloss, gave its second concert of the season on Feb. 15. Handel's Let Their Celestial Concerts, the Hallelujah, Amen, and works by Bach, Brahms, Schubert and Peri were sung. Vera Osborne, coloratura soprano, sang Regnava nel silenzio from Lucia di Lammermoor and songs by Granadas, Ravel, and Alabieff. This was the group's sixtieth concert.

The Oratorio Society was heard in Spohr's Fall of Babylon on Feb. 3 in the Elmwood Congregational Church—under the leadership of William DeRoin, tenor soloist. Other principals were Ellen L. Knox, soprano; Eva G. McMahon, contralto; Arthur L. Elvin, bass; Medora Ladeveze, organist; and John MacKinnis, pianist.

Cleveland Orchestra Heard

The Cleveland Orchestra conducted by Artur Rodzinski and Rudolph Ringwall, and assisted by Gregor Piatigorsky, cellist, appeared before the Community audience on Feb. 12. The program included Beethoven's Fifth Symphony, the Haydn 'cello concerto in D and the Suite from Petrushka by Stravinsky.

The Apollo Grand Opera Co., under the baton of Aldo Franchetti, offered Rigoletto at the Modern Theatre on Feb. 5. Giuseppe Rossi had the title

role; Gilda was Gloria Marion; Anthony Lombardi, the Duke; William Laverell, the Monterone; Angelo Marino, Giovanna; Lilian Marchetta, Madalina; and Amund Sjovick, Sparafucile. The bill for Feb. 6 was Lucia di Lammermoor.

The Chaminade Club's Federation Day program on Feb. 21 in the Plantations Auditorium, featured Elizabeth Congdon, pianist, and Marianne Channon, harpist. Miss Congdon chose works by Bach, Chopin, Wagner, Liszt, Debussy, Albeniz, Stoessel and Philipp. Miss Channon's selections were by Handel, Haydn, and Salzedo.

Jan Stocklinski, violinist, with Marjorie Morgan, pianist, assisting, gave a recital in Plantations Auditorium on Feb. 21. Sonatas by Veracini and Fauré were played and the concerto was that in E Minor by Mendelssohn.

The Federal Hill House School of Music, Mme. Avis Charbonnel, director, sponsored a program by Junior and Senior Students in the Plantations Auditorium on Feb. 4, which demonstrated the entire curriculum. Rhythm bands, elementary and senior theory groups, original composition, chorus, duo-piano and orchestra were displayed.

ARLAN R. COOLIDGE

WORCESTER FORCES INAUGURATE SEASON

Wassell Conducts Symphony in Balanced List—Cleveland Orchestra Acclaimed

WORCESTER, March 5.—The Worcester Philharmonic began its formal season of concerts with an attractive program at Horticultural Hall on Feb. 6, Albert W. Wassell conducting. The ensemble works were, On Hearing the First Cuckoo in Spring, and Summer Night on the River, by Delius, Schumann's Rhenish Symphony and the Academic Festival Overture of Brahms, all warmly applauded. Mildred Ericson, Worcester artist, was featured in the MacDowell Concerto No. 2 for pianoforte and orchestra, receiving a deserved ovation.

The Cleveland Orchestra appeared at the Auditorium on Feb. 11, with the local Y. W. C. A. as sponsor. Rudolph Ringwall conducted. The admirable program included a Bach suite arranged by Gustav Mahler, Beethoven's Fifth Symphony, The Sorcerer's Apprentice by Dukas, Tchaikovsky's Theme and Variations, Suite No. 3, and Stravinsky's Suite from the ballet Petrushka.

Arthur Bassett Gives Recital

Arthur J. Bassett, local pianist, was heard in the Sunday afternoon series of Art Museum concerts on Feb. 17, playing MacDowell's Sonata Tragica, a group of Debussy compositions, and Paderewski's Theme with Variations, Op. 16, No. 3.

Angna Enters, dance mime, gave a recital for sustaining members of the Worcester Art Museum on Feb. 20. Kenneth Yost was the pianist. Nina Theilade, eighteen-year-old Danish dancer, appeared on Feb. 15 in an event of the Clark University Fine Arts course, assisted by the Whitney chamber ensemble.

Springtime in Russia, the operetta given at the annual concert of the North high school musical clubs on Jan. 25, was written by Mabel S. Reed, director, and based on the music of Tchaikovsky.

The first of four free organ recitals was given on Feb. 24. Frederic Ware Bailey was the organist, and Marie Cocco, dramatic soprano, was heard with Alinda Burnham Couper as accompanist.

Bach Cantata Heard

The quartet and choir of Union Congregational church, J. Vernon Butler conductor and organist, gave the first Worcester performance of the Bach cantata, If Thou Sufferest God to Guide Thee, on Feb. 24.

The male choirs of All Saints Episcopal church gave an a cappella concert of religious and traditional music on Feb. 25 in Huntington Hall. The conductor was William Self, organist and

Herbert Elwell Becomes Assistant Director of the Cleveland Institute



Standiford
Herbert Elwell Recently Was Appointed Assistant Director of the Cleveland Institute of Music

The Cleveland Institute of Music announces the appointment of Herbert Elwell as assistant director. Mr. Elwell has been associated with the institute as head of the department of composition for the past six years. He also is well known as music critic of the *Plain Dealer* and as the author of the program notes of the Cleveland Orchestra. Mr. Elwell assumes his new duties immediately.

Arthur Loesser has been appointed associate head of the piano department of which Beryl Rubinstein, director of the Institute, is head. Mr. Rubinstein will take a partial leave of absence for the 1935-1936 school year and will divide his time equally between Cleveland and New York. His plans involve the composition of an opera for which John Erskine is writing the libretto.

Marilyn Doty Heard in Copenhagen

COPENHAGEN, March 1.—Marilyn Doty, San Francisco, violinist and pupil of Kathleen Parlow, also of that city, gave a recital here on Feb. 14, playing Corelli's Folia, a Dvorak slavic dance and other well known classics. She was received with tremendous enthusiasm and acclaim by both press and public.

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MUSIC CLUBS MAGAZINE

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American Works of Interest Among New Music

Marshall Kernochan Revises and Edits

Unfamiliar Reinicke 2-part Songs

Ten Short Two-Part Songs in Canon Form (New York: Galaxy Music Corporation) by Carl Reinicke would scarcely be a title to arrest our attention. Looking more closely at two octavo-size little albums, one twenty pages, the other thirty pages, we read the words: revised and edited by Marshall Kernochan.

Mr. Kernochan's name, always a guarantee of artistic excellence, is responsible then for having made us acquainted with ten of the most delightful pieces imaginable in our day's little fostered medium, the vocal duet with piano accompaniment. Having become familiar with these canons for two voices many years ago when he was studying in Germany, Mr. Kernochan decided to make them known in this country. Last year he gave them his editorial attention; for the original edition, it seems, not only called for additional phrasing, dynamic markings and that kind of thing, but contained a very large number of misprints. These Mr. Kernochan corrected, of course. He also secured the excellent services of John Alan Haughton to make English versions of the German texts. As a result this edition is issued with Mr. Haughton's texts.

All of the songs are for medium voices, with a range that does not exceed the F on the topmost line of the staff, save the last song, which goes to G. The titles are Life without Love, worthy of Richard Strauss in its warm, emotional quality; the devotional Christmas song on the text When the Christ-child Came from Heaven so Bright; the Schumannnesque The Rose Bedecks Herself; And Now Good-night; Happiness is Fleeting, with its old English touch; Thou Modest Violet, worthy of Robert Franz at his best; Waken Not the Sleeper; the nobly inflected Prayer at Sea; Turn to Heaven, a sacred song of simple beauty, and the rollicking Dance Song.

To explain what Reinicke did in these pieces would be the reviewer's part, we know. Suffice it, however, for us to make clear that they may be sung by two solo voices, or by two-part chorus, as desired. For Mr. Kernochan has in his preface so admirably set forth Reinicke's real achievement that we feel his words more valuable than any we could offer. He says: "These short part-songs in canon form are excellent examples of Reinicke's creative gift and of his warm and sincere feeling... The canon is probably the most refractory of all types of composition, yielding musical interest with the utmost reluctance. Many, indeed, of the greatest figures in music have dismally failed in trying to use it as a means of expression. All the more surprising, then, are the charm and simple expressiveness of these little pieces; and it is difficult, when listening to their smooth, melodious measures, to realize the amazing contrapuntal dexterity which has gone into their construction, and which has so admirably succeeded in concealing itself—the final achievement of the great artist's technique."

Gottfried Müller, Young German Composer, Writes Hero's Requiem

Deutsches Heldenrequiem (German Hero's Requiem) is the title of a new composition for mixed chorus by Gottfried

Müller, who has been paid the most extravagant compliments by critics in the Reich that have ever come to our notice. This praise, in which young Müller—he is twenty—is compared with the greatest, made us wish to see this choral work. One critic has even said that what Müller can do at twenty far surpasses what Richard Strauss did at that age. Others have called his choral writing the equal of Handel's!



Marshall Kernochan, Who Has Edited and Revised Ten Unfamiliar Two-Part Songs by Carl Reinicke

This neophyte is, to be sure, a remarkably skillful composer of choral music; the score at hand shows him as fluent in writing polyphonic choral music as many a *Kapellmeister* twice and thrice his age. But only that. Technically he is surprisingly able. But emotionally he is a pale reflection of that type of German music, which had its flowering (?) in Max Reger, music that has a strong appeal in its native land, but has none in the *Ausland*, due doubtless to the fact that other countries find less enjoyment than do Germans in music that is at once ingenious and uninteresting.

This piece, of course, with its title is perfectly attuned to present-day conditions in Germany and its poem, by one Klaus Niedner, even more so. It tells not only of how the marching of men is already heard in the streets, that the day is coming, that they are timid and weak until they can win by dying and thus avenge their heroes; but concludes with an allusion to the great hill beyond which they can gaze and see in the morning the signal fires that call them to arms—all this expressing the much discussed desire for peace.

The dedication to Hitler reads: *In die Hände des Führers*, that is, "Into the Hands of the Führer." A plain dedication would not suffice. This masterpiece actually had to be entrusted to the care of the head of the German state. Well, well... Neither Bach's, Beethoven's, nor Brahms's did; nor did Richard Strauss's. It will be interesting to observe what this youth, who at twenty is said to surpass Strauss

at twenty, will be writing at forty, sixty seventy, ages at which Strauss has been very active and even successful. The publisher is Breitkopf & Härtel.

Arthur Foote's Night Piece Has Characteristic Charm

The refined art of Arthur Foote, an honored veteran among our composers, is beautifully exhibited in his *A Night Piece*, for flute and strings (Boston: Arthur P. Schmidt Co.), a movement marked *Andantino lassoso*. There is a spontaneous, lyrical flow in it, telling us that Mr. Foote, now in his eighty-third year, is still able to charm us. The writing is in his usual direct and masterly manner, in an idiom that is wholly characteristic, with a lovely interplay between flute and strings. The score calls for first and second violins, violas, cellos and basses, but it is complete and may be played without basses, if desired. There is a dedication to Georges Laurent. A.

Pieces for Alto Saxophone

A unique and highly commendable addition to The Master Music Series (New York: Harcourt, Brace and Company) is the compilation, *Pieces for Alto Saxophone*, selected and edited by Albert E. Wier. So long has the instrument been bound up with jazz idiom, that one is likely to forget the capacities of the saxophone for voicing lofty musical sentiments. There is no valid reason why any given medium should be thus restricted unless it is that music of a serious nature does not exist in that instrument's literature, as has been largely the case with the saxophone. If widely used, as it ought to be, the present volume should do much to clear away such an obstacle.

Among the classic, romantic, modern and operatic transcriptions to be found here are examples of the best known works of the master composers in various fields. Chopin, for instance, is represented by two waltzes, two nocturnes, and a mazurka; Richard Strauss by the *Andante* from his violin concerto, and *Reverie*, Op. 9, No. 4, and Franck by the *Allegretto* from his sonata for violin and piano. Well known melodies include Rimsky-Korsakoff's *Hymn to the Sun*; Sibelius's *Valse Triste*, Fibich's Poem, Brahms's Cradle Song, Liszt's *Liebestraum* and many others. There are sixty-nine pieces in all. A useful list of specimen programs is appended. R.

—Briefer Mention—

Songs

Three Christmas Songs: *Cradle Song*, I Sing of A Maiden, An Ode on the Birth of Our Saviour. By Cyril V. Taylor. These are among the most individual songs we know of their kind, done with taste and distinction and a real flavor of Christmas. They are for high voice. (Oxford)

Kirconnel Lea. By Julian Herbage. Mr. Herbage's setting of this touching traditional poem is one of the best new songs to an English text that has come our way. It has real feeling, individuality and a harmonic side as sensitive as its melodic fulness. We shall await other compositions by this English composer expectantly. For a high voice. (Oxford) A.

Redbuds. By W. J. Marsh. Young April. By Mrs. H. Gulesian. Characteristic spring songs, useful for teaching. (Schmidt.) McK.

Song Collections

Sechs frühe Lieder. By Robert Schumann. Like the Eight Polonaises written in 1828, these "Six Early Songs" appear now because of the enthusiasm of Dr. Karl Geiringer. Without exception these songs, written in the same year, are as worthy of Schumann as the polonaises for piano duet are not. The titles are *Sehnsucht*, *Die Weinende*, *Erinnerung*, *Kurzes Erwachen*, *Gesanges Erwachen* and *An Anna*. Dr. Geiringer's changes are not always improvements.

Sis Cancons Populares de Catalunya. By

Robert Gerhard. This gentleman, despite his German name, is a Spaniard; he thus has the right to arrange Catalan melodies. He is a real modernist in utterance and with a single work has disclosed to us his insensibility to the still small voice of folk music, which insists on not being treated brutally to make a contemporary music festival's holiday. The tunes are pleasant ones; one might enjoy them thoroughly in other versions, surely not in these. (Universal.) *Uncle Don's Song Book*. A collection of songs for children, the music by Uncle Don, well known radio entertainer for children, and Victor Young, to words by Mabel Livingstone. (Schroeder & Gunther.)

Orchestral Scores

Symphonic Rhapsody, No. 4: *Rhapsodie Tragique à Héroïque*. By Samuel A. Baldwin. An excellent work, written quite recently by the former head of the department of music at the College of the City of New York, known to many as a composer of sacred music widely sung in this country. Mr. Baldwin, however, has many orchestral works to his credit, which, like this one, reveal his admirable musicianship. The work is conceived in the tone poem manner, the idiom post-Wagnerian, richly melodious and well scored. (J. Fischer.)

The Swan of Tuonela. By Jean Sibelius, Op. 22, No. 3. This touchingly beautiful orchestral piece is now made available for music lovers in a pocket-size score. No work of Sibelius is more widely played, nor more universally loved, yet it has not been possible for musicians to know intimately its superb instrumentation, as its original publisher never issued it in a small score. That at hand is an excellently made one, published by E. F. Kalmus Orchestra Scores, Inc., New York.

Sinfonietta. By Dane Rudhyar. *Summer-Treader*. By Carl Ruggles. Two new orchestral works by exponents of the extreme Left in musical composition. In their writing both gentlemen seem to enjoy setting down passages of the utmost technical difficulty for the instruments. Whether the works will be as engaging to listen to as they are to examine from the printed page remains to be seen when, and if, they are heard. (New Music.)

Operas

Piano-Vocal Scores

The Tempest. Romantic Opera in Three Acts. By Nicholas Gatty. This English composer, who has several operas to his credit, has written an interesting work to a text which Reginald Gatty has arranged from Shakespeare's famous play. The music is current in idiom without being extreme. (Stainer & Bell.)

The Maid as Mistress. By Giov. Batt. Pergolesi. This is a new edition of Pergolesi's inimitable little opera, *La Serva Padrona*, one of the classics of opera buffa, with an English version. The score has been well arranged by Albert Stoessel, who is also responsible, we imagine, for the excellent English text, though it is not specifically credited to him. (Kalmus.)

Choral Works

For Mixed Voices and Organ

Missa Solemnis "Justus Florébit". By Rev. Carlo Rossini. The organist and choirmaster of St. Paul's Cathedral, Pittsburgh, has written a really delightful brief mass, in which his fluent counterpoint is greatly in evidence. Unlike some masses composed for use in the service of the Roman Catholic Church, this one has a genuine musical appeal. Father Rossini has written, of course, according to the musico-liturgical dictates of the church, basing his work on Gregorian motives, but he has handled his thematic material so spontaneously as to give the work a unique character. It is not difficult and may be sung by soprano, alto, tenor and bass, or soprano, two tenors and bass, or soprano, tenor, baritone and bass. (J. Fischer.) A.

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Edward Harris Returns
from Coast to Resume
New York Activities



Arkaton
Edward Harris, Who Returns to New York
After Six Years in San Francisco

Edward Harris, pianist and accompanist, has resumed his activities in New York after six years' residence in San Francisco. For some time he was music critic of a San Francisco newspaper, and for several years he was conductor of the Oakland Orpheus Club of 100 voices. His score for the Bohemian Grove Play of 1930, *The Birds of Rhiannon*, won him recognition as a composer, and he was active as a teacher of piano and a vocal coach.

Since his return to New York, Mr. Harris has been busy in recital and radio fields. Last spring he made an extended tour with Paul Althouse, he was heard recently in recital with Madeleine Monnier, cellist, and will appear in April with Ruby Mercer, this year's winner of the Naumburg prize. Other artists for whom he has been accompanist include Lawrence Tibbett, Georges Enesco, Marion Talley, Gertrude Kappel, Maria Olszewska, Sylvia Lent and Ethyl Hayden. Since October, he has been chorus director, vocal coach and assistant conductor of the Swift Radio Hour which stars Sigmund Romberg as composer and conductor.

Joseph Schuster to Give Recital in Town Hall

Joseph Schuster, cellist, will give a recital in the Town Hall on March 15 playing works by Valentini, Beethoven, Reger, Weber, Schumann, Turina, Fauré and Harty. Arpad Sandor will be the accompanist.

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PHILADELPHIA PLAYERS VISIT WASHINGTON

Klemperer Conducts Orchestra in Eroica—Menuhin in Final Recital

WASHINGTON, D. C., March 5.—The second concert of the series of three being given here by the Philadelphia Orchestra took place on Feb. 14 with Otto Klemperer as guest conductor. The three works on the program, Cherubini's Anacreon Overture, Stravinsky's Pulcinella and Beethoven's Eroica Symphony supplied enough contrast to allow him to display his fine musical erudition. Particularly in the Eroica did both conductor and orchestra reach the culmination of their combined powers in the clear analysis of the musical form and the perception of deep nobility and poetry of the work. The Pulcinella for small orchestra had its impressive moments although, on the whole, it was less convincingly played than the other two numbers.

Yehudi Menuhin made his last appearance here on Feb. 17 before his world tour. The young artist gave an unforgettable performance, richly rewarding from a mature and intellectual viewpoint. The two major numbers on his program were Mozart's Concerto No. 3 in G and the Bruch Concerto in G Minor. In both of these as in the shorter works by Handel and Debussy, the exquisite warmth of tone, grace and symmetry of phrase brought wave after wave of applause. Numerous encores, many of them given by request, finished one of the most remarkable concerts given here.

Myra Hess Acclaimed

On Feb. 21, Myra Hess, pianist, returned as soloist with the National Symphony, playing the Brahms Concerto in D Minor. The virility and sweep of her execution and the grandeur of her conception of this complex concerto gained her enthusiastic recognition. The orchestra, led by Dr. Kindler, gave a masterly interpretation of Mozart's Jupiter Symphony and the violins alone, a reverent presentation of Bach's Prelude in E Minor in observance of the 250th anniversary of his birth.

The next concert of the National Symphony on Feb. 24 had as soloist, Mischa Elman in the Tchaikovsky concerto. Mr. Elman gave a brilliant performance rich with a personal artistry. The orchestral program comprised the Introduction to the first and fourth acts of Moussorgsky's Khovantchina, six episodes of Smetana's symphonic poem, The Moldau, and two Slavonic Dances by Dvorak. Throughout the program, as well as in the accompaniment for the

concerto, the orchestra played with refinement and controlled tone.

An all-American program by the National Symphony on Feb. 28 brought several of the composers to the city to hear the performance. The Chanticleer Overture by Daniel Gregory Mason, Randall Thompson's Symphony No. 2, Roy Harris's Chorale for Strings, Joe Clark Steps Out, by Charles G. Vardell, Jr., and Deems Taylor's The Chambered Nautilus made up the program. Mr. Thompson, Mr. Harris and Mr. Vardell were present in the audience and were separately given an ovation. The compositions were excellently chosen as to variety and character. Dr. Kindler has long been a champion of American music and from the success of this concert the demand for a repetition can be expected.

The last event of this period was the recital by Andres Segovia, Spanish guitarist, brought here by the Societe des Concerts Intimes, Elena de Sayn, director. An audience headed by the Spanish Embassy and those of the Latin-American countries filled the ballroom of the Willard Hotel. The concert was a revelation of the possibilities of the guitar.

His program was made up largely of brilliant Spanish works but the Loure and Chaconne of Bach firmly established Mr. Segovia's place in the esteem of the city's music lovers.

ALICE EVERSMAN

SWIFT PRIZE AWARDED

Normand Lockwood Wins First Place—Charles Haubiel Second

CHICAGO, March 5.—Composition of American music by young American composers was given new encouragement on Feb. 25 when an award of \$1,000, the first prize, was given to Normand Lockwood of Oberlin, O., by G. F. Swift, president of Swift and Company, the donors. Mr. Lockwood's winning symphony, *A Year's Chronicle*, a resume of the four seasons, will be played by the Chicago Symphony in the near future.

The second prize of \$500 was awarded to Charles Haubiel of New York City for his *Tre Ritratti Caratteristici*. Honorable mention also went to Mr. Haubiel for his *Pastoral*, and to David Van Vactor of Evanston, Ill., for his *Masque of the Red Death*.

Marjorie DeLamarter Marries

CHICAGO, March 5.—Marjorie DeLamarter, daughter of Eric DeLamarter, associate conductor of the Chicago Symphony, was married to Carl A. Racine on Feb. 20 at the home of the bride's father. Mr. Racine is a former concertmaster of the Civic Orchestra which Mr. DeLamarter conducts, and Mrs. Racine is a member of the bassoon section.

Hrdlicka to Conduct in New York

Gertrud Hrdlicka, Viennese conductor, will appear in the Town Hall, New York, on March 12, with a selected orchestra presenting a program comprising Beethoven's Overture, Op. 124 (*Die Weihe des Hauses*); Haydn's Symphony No. 7 in C (97); Johann Strauss's Kaiser March, and Scriabin's Symphony No. 2 in C Minor. Mme. Hrdlicka also is a dancer, violinist and pianist, and has appeared as guest conductor of the civic orchestras in Buffalo and New York.

Levin to Continue as Conductor of the York Symphony Next Season



Petersen
Sylvan Levin Will Begin His Third Season as Conductor of the York Symphony Next Fall

Sylvan Levin, pianist, and for the last two years conductor of the York Symphony in York, Pa., recently renewed his contract with the latter organization for the season of 1935-36. Mr. Levin also is assistant conductor of the Philadelphia Orchestra Operas and vocal coach at the Curtis Institute of Music. He assisted Artur Rodzinski in the preparation of the opera, *Lady Macbeth of Mzensk*.

In addition, he conducts the newly formed Youth Orchestra in Philadelphia, which is an outgrowth of the Youth Movement sponsored by Leopold Stokowski. The group, recruiting players between the ages of twelve and twenty-five, numbers sixty-five players. Last year, he was director of the Philadelphia Orchestra Chorus. Making his debut with the Philadelphia Orchestra in 1932, Mr. Levin also has appeared widely as a pianist.

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The Manhattan Concert Fortnight

(Continued from page 20)

Mr. Bos provided his customary solid and musically accompaniments. The audience received the performance most cordially.

R.

Eva Bandrowska Makes American Debut

Eva Bandrowska, coloratura soprano of the Warsaw Opera, made her American debut in recital in Carnegie Hall on the evening of Feb. 24, with Pierre Luboshutz at the piano.

The Polish soprano's program was designed to exhibit the most striking features of her singing. After Lotti's *Pur Dicesti* as a sort of toccata, she gave Jomelli's *La Calandrina* and the first aria of *Constanze* from Mozart's *Die Entführung*. *Una Voce Poco Fa*, programmed for the end of this group, was not sung till later. The second group included an unfamiliar song by Szymanowski, Liszt's *Lorelei*, Reger's *Marias Wiegenlied*. Works by Beethoven, Duparc and Saint-Saëns, with an aria from Donizetti's *Linda*, completed the list.

Miss Bandrowska's voice is a naturally fine one of individual quality and a long range. Unfortunately poor breath control or nervousness created a distressing tremolo, and easy pianissimo was overdone especially in the furies of *Constanze's* aria which were given suavely. The transposition upward of Liszt's *Lorelei* was a dubious improvement. The Reger song was sympathetically sung. Mr. Luboshutz's accompaniments were remarkably fine.

International
Karl Andrist Gave a Recital in the Barbizon-Plaza

double-bass. They were assisted by Frances Balisell, flutist; Mitchell Miller, oboe; Harold Golzer, bassoon, and Lucy Lewis, harp.

Giannini Sings Lieder

Dusolina Giannini, soprano. Arpad Sandor, accompanist. Assisting artists, Quinto Maganini and Gerald Rudy, flutists. Carnegie Hall, Feb. 25, evening:

Schafe können sicher weiden; Ei, wie schmeckt der Kaffee süsse.....Bach
Gretchen am Spinnrade; Gretchen's Bitte; Fischerweise; Der Musensohn.....Schubert
Schwermut; Spanisches Lied: In der Fremde; O wüsst ich doch den Weg zurück; Bot-schaft.....Brahms
Gebet; Wo find ich Trost; Und willst du deine Liebsten sterben sehen; Der Gärtner; Morgenstimmung.....Hugo Wolf

There can be no question but that Miss Giannini in her first recital here in three years gave us the finest program of German Lieder that the present season has offered. This was, in truth, a program of music such as one is rarely privileged to listen to. And its delivery was in the main satisfying and of genuine artistic value.

Miss Giannini, who has won a pre-eminent position in Central Europe, both in opera and concert, has penetrated the style and spirit of German music and made herself possessor of what the Germans call *Vortrag* (delivery) to a degree only infrequently acquired by singers other than native Germans. This stands her in good stead in her Lieder singing and nowhere so noticeably as in her Schubert. This was,



Seidenberg
Feodor Chaliapin Returned in a Recital in Carnegie Hall

to our mind, her greatest achievement. Rarely has the lilting Fischerweise been more entrancingly given, nor Gretchen's lament at the spinning wheel been fraught with deeper emotional intensity.

In the Brahms group she was admirable, too, singing the Spanisches Lied, his setting of *In dem Schatten meiner Locken*, better known in the Wolf version, with fetching grace and charm and the difficult *In der Fremde* with great conviction. If Hugo Wolf's songs seemed less suited to her accomplishments, her singing of his stupendous *Wo find ich Trost* gave an indication of what she can do in this domain. Few have sung it as well, virtually no one better in this reviewer's experience; the touching Gebet she also sang with superb continence and piety.

Miss Giannini's voice has taken on new colors since she was last heard here and is today an organ capable of great variety. Only in the middle voice did the occasional lack of sufficient breath support mar her intonation, even though she gave the feeling that she was thinking the tone justly. The audience gave her salvos of applause and at the end demanded extras, Wolf's *Ich hab' in Penna*, Brahms' *Der Schmied*, sung with brilliant exultation and Schubert's *An die Musik*.

Mr. Sandor's sensitive performance of the piano parts was one of the greatest examples of Lieder playing that has been heard in New York in many a day. Miss Giannini recognized it by bringing him forward to bow a number of times during the recital.

of subjective substance, occasionally, which tended to draw the listener's attention toward facile technique and away from artistic content. The Bach preludes and fugues and the Chopin etudes were skillfully played. The Beethoven sonata, infused with greater sensitivity and more abundant emotion, came off the best of all the major works. Though not large, the audience was one plainly interested in the demonstration and appreciative as well of Mr. Barnett's performance.

R.

Karl Andrist Heard in Recital at Barbizon-Plaza

Karl Andrist, violinist, gave a recital in the concert hall of the Barbizon-Plaza on the evening of Feb. 25. The unfamiliar Sonata in D by Luigi Borghi began the



Elizabeth Wysor Made Her New York Debut in a Town Hall Appearance

program. The charmingly melodious aspects of this work were interpreted with unaffected simplicity and proved an admirable prologue to the Franck Sonata in A which followed.

Lalo's *Symphonie Espagnole*, which completed the group of substantial works forming the major part of the program, was performed with technical skill and a comprehension of its rhythmic and melodic facets. A large audience recognized Mr. Andrist's conception with appreciative applause. The program was completed by Boulanger's *Nocturne*, Tansman's intricate *Mouvement Perpétuel*, Debussy's *La Plus que Lent* and the *Scherzo-Valse* by Chabrier-Loeffler. Theodore Saidenberg was the excellent accompanist.

P.

Albert Spalding in Recital

Albert Spalding, violinist. André Benoit, accompanist. Carnegie Hall, Feb. 26, evening:

Preludes and Fugues from the Well-Tempered Clavichord, in C Sharp, F Sharp, D Minor.....	Bach
Etudes: C Sharp Minor; F Minor; G Flat; E Flat Minor.....	Chopin
Feux Follets.....	Liszt
Sonata in D Minor, Op. 31, No. 2.....	Beethoven
Preludes: Danse de Puck; Voiles; La Vent dans la Plaine.....	Debussy
Prairie-Dog Town (Humoresque).....	Rubin Goldmark
An Idyll of Murmuring Water.....	Howard Brockway
Marche Antique.....	Douglas Moore
Impression: The Tide; Toccata.....	Marion Bauer

Despite the persistent recurrence of the Franck sonata on recital programs this season, the listener could not but feel that Mr. Spalding did well to bring it out again, so admirably is he suited temperamentally.

(Continued on page 29)

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Mr. Barnett's program and his interpretation of it obviously was directed more toward a demonstration of his instrument than a display of his personal artistry. Thus there was a detachment and slimness

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SALMAGGI GIVES ROSSINI'S MOSES

Biblical Opera Unheard for Seventy-five Years Sung at Hippodrome

Postponed for nearly a year and in the auditorium for which it was originally announced, Rossini's opera, *Moses in Egypt*, was sung on the evenings of March 1 and 2 at the Hippodrome by the Chicago Opera Company. In spite of the fact that former hearings of the work have been called to the attention of Mr. Salmaggi, it was announced that these were the first performances in this country. As a matter of fact, the opera was sung in New Orleans on March 18, 1853, and at the Academy of Music in New York with Adelina Patti, on May 7, 1860.

In spite of this slight divergence of data, Mr. Salmaggi deserves a vote of thanks for bringing to New York an important work that has lain silent for seventy-five years. The opera lacks interest from a dramatic point of view and to be wholly effective should be mounted with lavish costumes and scenery and with an immense chorus and orchestra. In the present instance, the soloists did creditable work and Nino Ruisi in the name-part gave a dignified and vocally fine performance. Rocco Pandiscio did excellent singing as the Pharaoh of the Oppression and Giuseppe Radaelli, though obviously indisposed, sang Amenofi's difficult music creditably. Luigi Ruffino was Aaron, who is called Elisero in the opera, and Ludovico Oliviero and Eugenio Proserperoni assumed the other male roles.

Agnes Robinson was a vocally fine Maria (Miriam), Perla Dorini was Onaide and Elvira Helal, Sinaide. Eugene Plotnikoff conducted.

The score of *Moses* is more like an oratorio than an opera. As an *opera seria*, of which Rossini wrote a number, its strength lies in its fine choral writing that is always dignified and sometimes heroic. There are numerous concerted numbers which, although in a rather outmoded idiom, are still impressive. The famous prayer, added for the Paris version of 1827, the one used on this occasion, remains one of the best examples of an aria of the type.

Six operas were given by the company during the week-end including Washington's Birthday. These were *Hänsel und Gretel*, *Pagliacci*, *La Traviata*, *Il Trovatore*, *Lohengrin* and *Rigoletto*. The following week-end, *Tannhäuser* and *La Bohème* were given.

Kitty Cheatham Closes Series

The last of three informal talks by Kitty Cheatham was given at the Great Northern Hotel on the morning of Feb. 26, with the history of Iceland as her subject. Miss Cheatham opened the program with a group of songs by Grieg. An audience of size listened with attention and applauded with enthusiasm.



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Eugen Onegin Opens Russian Opera Season with Zimbalist Conducting

Violinist Makes Debut as Leader in Tchaikovsky's Turgid Work—Beata Malkin in First New York Appearance as Tatiana—Boris Second Performance with Baklanoff

OPENING its series of Russian operas at the Mecca Temple on the evening of Feb. 24, The Art of Musical Russia, Inc., presented Tchaikovsky's *Eugen Onegin* before a capacity audience. Of chief novelty was the American debut of Efrem Zimbalist as a conductor. The well known violinist had an evident success from the listeners who greeted him with applause at every opportunity.

A debut in New York was that of Beata Malkin, who sang the taxing soprano role of Tatiana with dramatic fervor and a generally full and warm tone. Occasional lapses from pitch detracted from an otherwise admirable performance. She made the most of the famous Letter Scene.

The turgid score and depressing story have not much appeal outside of a Russian circle, where they always seem to have meaning and to elicit profound emotional reactions. The capable cast entered into the spirit of the thing sympathetically.

Alexis Tcherkassky in the title role was a picture of that elegance, shallow and thoughtless cruelty which a portrayal of the wayward Onegin demands. Vocally, he was often overwhelmed by the zealous orchestra under Mr. Zimbalist's insistence, for his voice did not reveal its usual carrying power. Edwina Eustis was her usual sprightly self as Olga; Ivan Velikanoff sang well as Lensky and Myron Taylor made much of his short scene as the Frenchman, Triquet. Others were Elena Shvedova as Larina, Nadine Fedora as the nurse, Stephan Slepoushkin as Prince Gremin, Nicholas Karlash as the captain and Vasily Romakoff as Zaretsky.

The interest of a great portion of the audience was naturally centred on Mr. Zimbalist, who revealed his customary musicianship, translated from the bow to the baton, in many instances. He does not yet possess, however, the command of large forces, the ability to achieve precision between chorus and orchestra and within each group, complete clarity and balance and a vitalized conception of an extended work as a whole unit.

Baklanoff Sings Boris

The second presentation was Moussorgsky's *Boris Godounoff* on the evening of March 1, when Georges Baklanoff, the Russian baritone, remembered here for his noteworthy performances with the Chicago Opera, sang the title role.

Mr. Baklanoff gave a portrayal of the wicked Czar that gripped his hearers, both by its dramatic and vocal excellence. Ivan Ivantsov was the Dmitri, Edwina Eustis the Marina, Marguerite Hawkins the Xenia and Elena Shvedova the Feodor, with Vasily Romakoff as Pimenn and Michail Shvetz as Varlaam. The Schuisky was Ivan Velikanoff, the Innkeeper Lydia Kortetsky, the Nurse Nadine Fedora and Efrem Vitiz the Simpleton. The other smaller roles were also in capable hands.

Alexander Smallens was the conductor and to him must be awarded high praise for his vital and magnetic marshalling of the vocal and orchestral forces. The



Georges Baklanoff, Who Sang Boris in the Russian Opera Season

chorus sang well, the sets were in good taste and the lighting satisfactory. Whatever may have been lacking, the spirit of Moussorgsky's great masterpiece was admirably preserved. This was Russian opera, sung in Russian by Russian artists, with an intimate, native appreciation of what they were doing. For with the exception of the capable Americans, the Misses Eustis and Hawkins, who have in their many performances with this company, been "naturalized," the cast was all Russian. How much finer Boris is in its original tongue than in the wretched Italian translation used at the Metropolitan!

A.

Dresden celebrated the 125th anniversary of the birth of Chopin in a house where he once lived.

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UTICA HAILS CIVIC AND RECITAL EVENTS

Menuhin, Westminster Choir Welcomed—Local Orchestras Are Active

UTICA, N. Y., March 5.—In a recital at which he played concertos by Mozart and Bruch, Yehudi Menuhin pleased an audience which filled the Utica Theatre the night of Jan. 31. The Westminster Choir sang at the Majestic Theatre on Jan. 18, presenting a highly satisfactory concert. Norman Hollander was soloist with the Utica Symphonic Orchestra in its concert at St. Francis de Sales auditorium on Dec. 4 playing the Concerto in D for 'cello by Haydn. Conducted by Nicholas D. Gualillo, the musicians played the first movement of Brahms's Symphony in C Minor. The orchestra played Mr. Gualillo's own arrangement for strings of Bach's Prelude in B Minor.

The Civic Chorus and Orchestra directed by Prof Berrian R. Shute, Hamilton College, presented Handel's *Messiah* at Our Lady of Lourdes Auditorium recently. The soloists were Dorish Nash Wortman, soprano; Mary Corbett Donahoe, contralto; Arthur O'Hanlon, tenor and Willard Bostwick Marsh, bass.

The Utica Male Chorus won first prize in the competition at the Utica Free Academy during the annual Eisteddfod sponsored by the Cymreigydion Society. The solo competition was won by the Rev. Robert Richards, pastor of the First M. E. Church, Avoca, Michigan. The Hamilton Women's Chorus of Ontario won the competition for women's voices.

Mrs. Bertha Deane Hughes is sponsoring vocal quartet contests in the Utica schools. At Little Falls a Choral Society has been organized under the direction of Dr. Frank P. Cavallo.

ELLIS K. BALDWIN

BUFFALO ORCHESTRA CONDUCTED BY SHUK

Substitutes for Cleveland Orchestra in Move Toward Permanent Basis

BUFFALO, March 5.—The Buffalo Philharmonic, sponsored by the Buffalo Musical Foundation, gave a symphony concert in the place of the Cleveland Orchestra, in Elmwood Music hall on Feb. 4. Lajos Shuk, conductor, assumed the burden of a formal symphonic program, and the splendid results achieved give convincing proof that the Buffalo organization has much to offer. The program, conducted without score and holding to general excellence throughout included the third Leonore Overture by Beethoven; Symphony No. 6 by Tchaikovsky, Afternoon of a Faun by Debussy and Stravinsky's Fire-Bird Suite. A movement to place the Buffalo Philharmonic on a self-supporting basis has attracted national attention as the result of four radio programs, broadcast over a coast to coast network. The organization was originally an ERB project.

The Chromatic Club presented Josef Lhevinne, distinguished pianist, at the Twentieth Century Club as its final recital. The program included a Schumann Toccata, two Brahms Intermezzi and the Beethoven Waldstein Sonata.

Among the afternoon recitals, that given by Patricia Boyle, pianist and Doris Hogerson, mezzo-soprano, was outstanding. Miss Boyle's program included miniatures by Daquin and Couperin, Arietta by Leo, C Major sonata by Scarlatti; the Wagner-Liszt Liebestod and a group by Griffes, Deems Taylor and Gershwin. The aria O mio Fernando by Donizetti and a list by



Percy Rector Stephens, President of the New York Singing Teachers' Association

Americans on which W. Golde, Griffes, Watts, Matthews and Horsman were represented, made up Mrs. Hogerson's program. Her fine voice and artistic delivery brought forth merited applause. R. Leon Trick accompanied.

The Buffalo Symphony Society presented the Gordon String Quartet on Feb. 18 in the Hotel Fillmore Auditorium. A discriminating audience enjoyed the following program: Quartet, Op. 44, No. 1 by Mendelssohn, Moods Theme and Variations by Warner and the Quartet, Op. 59, No. 1 in F by Beethoven.

The Buffalo Philharmonic concert of Feb. 3 was distinguished by the presence of Dr. Henry Hadley as guest conductor. Dr. Hadley was represented by two compositions, his Chinese Suite, Streets of Pekin and Indian Ritual Dance from Legend of Hani. Sigismund Stojowski, pianist-composer was another guest artist appearing with the Buffalo forces during the month.

ETHEL McDOWELL

Scholarships for the Cummington School Announced

CUMMINGTON, MASS., March 5.—The Playhouse-in-the-Hills, Inc. announces competitive scholarships for the summer season, one each in violin, piano, 'cello, harp, painting, sculpture and writing. Completion of secondary school education or its equivalent is a pre-requisite. Candidates for scholarships in music will be given an audition before a board of judges in New York on May 12. Those living too far from New York to attend the audition may submit a recorded performance. These are open to both sexes. All applications must be filed before May 1, 1935. For full particulars address Director K. Frazier, Cummington, Mass.

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SINGING TEACHERS MEET FOR ANNUAL DINNER

Percy Rector Stephens Presides at New York Event—Several Speakers Heard

The annual dinner of the New York Singing Teachers' Association was held in the Hotel Gotham on the evening of Feb. 19, Percy Rector Stephens, president, presiding. Guests of honor included Elisabeth Rethberg, Mr. and Mrs. Richard Bonelli, Mr. and Mrs. Frederick Jagel, Mr. and Mrs. Charles Hackett, Helen Jepson and her husband, George Possell, Rafaelo Diaz, Mr. and Mrs. Albert Spalding, Jeanette Vreeland, and these guests who gave short addresses: Ruth St. Dennis, Jonas Lie, John Palmer, David Neuberger and Olga Samaroff-Stokowski.

RECHLIN TOURS SOUTH

Organist Plays Works of Bach and Followers in Southern States

On his southern concert tour, Edward Rechlin, organist, appeared in Richmond, Va., on Feb. 10, playing a recital of Bach; Buxtehude, Bach's teacher; Krebs, Bach's pupil, and Walther, Bach's friend. On Feb. 12, he gave the Bach program at the villa and music temple of M. P. Moeller, noted organ builder, at Delray, Fla. In a unique and beautiful setting, situated on the ocean front, amidst palms and flowers, 150 persons heard Mr. Rechlin play on the fine organ which Mr. Moeller has built for this special wing of his villa. Many visitors from Palm Beach, Miami and other Florida cities sat in the gardens listened with interest to Mr. Rechlin's performance of Bach and his school.

During the spring season Mr. Rechlin will play twenty-five Bach anniversary recitals in colleges, churches and at organists' conventions, before sailing for Europe for his annual summer and fall season there.

Teachers for Smith College Summer School Announced

NORTHAMPTON, MASS., March 5.—Among those engaged to teach at the Smith College Summer School of Music this year are Karl Gehrkens, professor of School Music at Oberlin; Harold Berkley, violinist, of the Institute of Musical Art, New York City, and Willem Durieux, 'cellist, director of the Durieux Ensemble.

A Correction

Issued inadvertently by Willmore and Powers, the announcement that Irra Petina, mezzo soprano of the Metropolitan Opera, is under their management, is incorrect. This announcement appeared in the last issue of MUSICAL AMERICA.

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CINCINNATI FORCES IN POPULAR LIST

College of Music Orchestra Led by Heermann Gives Ambitious Program

CINCINNATI, March 5.—The Cincinnati Symphony, Eugene Goossens, conductor, gave a concert on Feb. 24 in Emery Auditorium with Irene Gedney, pianist, as soloist in Liszt's Concerto in A. The program was popular, consisting largely of well liked and familiar works. The College of Music Orchestra, Walter Heermann, conductor, gave an ambitious program on Feb. 22 which included Schumann's Fourth Symphony, the Russian Sailor's Dance from The Red Poppy by Gliere; three concertos for organ, violin and piano respectively, with Thelma Dudley, Mary Monnes and Jane Snow as soloists.

The Gordon String Quartet was heard in a program sponsored by the Cincinnati Chamber Music Society at the Town Club on Feb. 21. Mendelssohn's Quartet in D, Op. 44, No. 1; Beethoven's Rasoumoffsky Quartet in F, Waldo Warner's Moods, the slow movement of the Debussy Quartet and Ibert's White Donkey, arranged by David Sackson, completed the list which was splendidly interpreted and splendidly played. The Orpheus Club, with Irene Williams as soloist, and Thomas James Kelley, conductor, was heard on Feb. 21.

James Wilber, pupil of Joseph Elliot, gave a clarinet recital at the College of Music on Feb. 20. He was assisted by Margaret Spencer in a program including two Brahms sonatas and two French solos, "de concours." The Southern Ohio chapter of the American Guild of Organists sponsored a program by John Challis at the Woman's Club on Feb. 20. He played the music of Purcell, Rameau, Bach, Byrd and Handel on the media for which it was written—the clavichord, harpsichord and recorder.

Dalies Frantz, pianist, played before the Matinee Musicales Club on Feb. 19. His most convincing work was the playing of Brahms's Waltz in A Flat, yet the other works performed did not lack in bravura, delicacy or technical brilliance. On Feb. 18 Lillian Aldrich Thaylor sang German Lieder at the Hotel Gibson. The more familiar songs of Schubert, Schumann, Brahms, Wolf and Strauss were sung with admirable insight and a good quality of tone.

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The Manhattan Concert Fortnight

(Continued from page 26)

and intellectually to the elevated rhetoric of the work. The purity and refinement of tone quality, long associated with this artist, were the most valuable things which he brought to the Franck performance and were most clearly defined in the opening Allegretto ben moderato and the Recitativo-Fantasia. Some may have felt a want of passionate utterance, which many interpreters, to be sure, detect in the music, but if emotional undulations were scarce, they were compensated for by an equally urgent nobility of style.

The Martini Allegro was among the finest accomplishments of the evening, but the Bach Sonata for piano and violin brought uncertainty of interpretation and unevenness of performance from both executants. The charm of the dancing, skipping counterpoint in the second movement was not lost, however, in spite of a rather suppressed piano part, and the two slow movements were done with distinction. The concluding group, pleasantly light in mood, proved satisfying to a large audience which applauded the recitalist enthusiastically throughout.

R.

Musical Art Quartet Gives All-Beethoven Program

Musical Art Quartet: Sascha Jacobsen and Paul Bernard, violins; Louis Klevman, viola; Marie Roemae-Rosanoff, 'cello. Town Hall, Feb. 26, evening:

Beethoven Program
Quartet in D, Op. 18, No. 3
Grosse Fuge, Op. 133
Quartet in F Minor, Op. 95

The quartet selected for its third and next to the last program of the season, works representative of three different stages in the development of Beethoven's genius. The Quartet in D, so grave and lovely in the opening Allegro and Andante con moto, alive and gay in the concluding movements Allegro and Presto, reflected an earlier, genial Beethoven.

The Great Fugue, while not an unfamiliar item on concert programs, is unusual enough to warrant more than casual interest. The structural development of the work was revealed by the ensemble with clarity and power, but the taxing and technically impressive music proved of little interest otherwise. In the F Minor Quartet the musicians were at their collective best, expressing the more subtle emotions of shading, dynamics and tonal color with distinction and recreative imagination.

P.

Creighton Allen Gives Recital

Creighton Allen, pianist, gave a recital in Steinway Hall on the evening of Feb. 26. The program included Beethoven's Minuet in E Flat, Contretanz in C and the Sonata, Op. 90, in E Minor. A good sized and cordial audience applauded the vigorous and sympathetic exposition of the varied works of the German master.

A group of works by Rubin Goldmark, E. Marion Sexton, John Alden Carpenter, Abram Chasins, MacDowell and the pianist himself, concluded the program.

Y.

Myra Hess in Benefit Recital

Myra Hess, pianist, gave a recital in the Town Hall on the evening of Feb. 27, for the benefit of Hartley House Music School. Miss Hess's program included Mozart's D Minor Fantasia, Schubert's A Major Sonata, and Beethoven's Appassionata Sonata. There was also a group of Preludes and Fugues from the Well-Tempered Clavichord of Bach. In all of these works Miss Hess played with her accustomed brilliance and artistry and she was recalled many times by the large audience.

N.

Elizabeth Wysor Makes Debut

Elizabeth Wysor, contralto, hitherto unknown to the New York concert platform, made her debut in the Town Hall on the



Sidney Sukoenig Appeared in a Town Hall Recital

afternoon of March 1, with Edward Hart at the piano.

It is gratifying to record that his was not only one of the most promising debuts of the season but also a recital of very beautiful singing. Fresh from the studio of Margaret Matzenauer, Miss Wysor has absorbed much of the great art of her teacher. That she is, as yet, a finished singer, cannot be said, but the beautiful quality of the voice, its volume and variety of color would seem to indicate infinite possibilities.

The program began with a group by Peri, Purcell and Handel, projected in fine classical style. A brace of German lieder by Franz, Schubert and Wolf gave another facet of the singer's interpretative ability. French songs, an Italian group and one of Russian songs completed a well-contrasted list. In all of these Miss Wysor gave genuine esthetic pleasure and her reappearance will be awaited with interest.

D.

Abram Chasins Appears

Abram Chasins, pianist, Carnegie Hall, March 1, evening:

Fantasy in C.....Mozart Suite in C.....Bach-Godowsky Intermezzo in B Flat Minor; Rhapsody in E Flat.....Brahms Sonatine.....Ravel Fairy Tale; Five Preludes; Etude in C Sharp Minor.....Chasins Fantasy; Nocturne in F Sharp Minor; Ballade in A Flat.....Chopin

Myriad colors adorn the tonal palette of this artist and he exhibits their iridescence with an ingenuity and solicitude which mark him as an outstanding poetic interpreter of piano literature. Moreover these varying shades (rarely employed for their own sake, but rather in thoughtful obeisance to the intents of the composer) fall gratefully upon the ear of the listener and leave him less exhausted by sheer sound at the end of the performance than is ordinarily the case. Chopin and Ravel profited thereby in particular. In addition, Mr. Chasins disclosed the nice feeling of an initiate for the fluid Ravel harmonies. It is well to remember, however, in the case of Chopin, that the almost irresistible invitation to speed proffered by his etudes and waltzes, is capable of blurring and destroying completely his architectural contours.

The Bach Suite is a free transcription by Leopold Godowsky from the original 'cello composition. Many enrichments, accomplished without transgression upon Bach's purposes, were evident in Mr. Godowsky's handiwork, and the performance was one to draw vociferous applause from audience and transcriber alike. The Mozart interpretation also bore distinction.

R.

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Chinese Dancer in New York Debut

Caroline Chew, a Chinese girl educated in this country, gave a delightful program of dances of the East and the West in the Town Hall on the evening of March 1.

It was illuminating to see what subtle Oriental graciousness can do to a suite of modern American dances. Nor was the Oriental group any less alluring for American stylizations and showmanship.

No iconoclast or world-mover is Miss Chew, but dance audiences are getting a little weary of watching dancers jerk out movement expressions of economics, politics and psychological difficulties. Watchers seemed pleasantly surprised to find this decorative little Chinese content to cloak her message in delicate symbolism, gorgeous color and simple but imaginative lighting. Her musical sense, too, is unerring and all her numbers are characterized by finish, serenity and taste.

Because of its miniature quality Miss Chew's program lends itself most successfully to the small intimate theatre. She would be excellent for schools and women's clubs.

L. M.

Tollefson-Wier Ensemble Heard

Augusta Tollefson and Katherine Wier gave a recital of music for two pianos in their studio in Steinway Hall on the evening of March 1. The program began with Bach's Prelude and Fugue in C Minor arranged by Bauer, which was given an energetic and forceful interpretation. A suite from Serenade No. 7 by Mozart-Saar followed, the Minuetto and Romance capturing the delicacy of that composer in a small frame. Variations from the Theme and Minuet, Op. 99 by Schumann-Tarenghi, the Finale from the Sonata for Violin and Piano by Cesar Franck-Lack and the Variations in E Flat Minor were the other major works.

P.

Buhlig in First of Series

In the first of a series of four recitals at the New School for Social Research, Richard Buhlig, pianist, gave a program of Beethoven sonatas on the evening of March 1. The works listed were those in A Flat, Op. 110; B Flat (Hammerklavier) Op. 106; and C Minor, Op. 111.

Mr. Buhlig established immediately that he is both a pianist of considerable attainments and an experienced and in-

telligent interpreter of the classic school. He entered into the business of the evening with serious purpose and left the listener with much to ponder at the conclusion. If any fault could be found with the performance, it would be that the pianist was a little too much inclined toward strict academic playing and that a peculiar brittleness of tone quality permitted little variation in color.

R.

Sidney Sukoenig Plays in Town Hall

Sidney Sukoenig, pianist. Town Hall, March 3, afternoon:

Gagliarda	Galilei-Respighi
Fugue in G Minor	Frescobaldi-Bartok
Two Sonatas, in C and G	Scarlatti
Sonata in D Minor, Op. 31, No. 2	Beethoven
Sonata in B Minor, Op. 58	Chopin
In the Village, from Caucasian Sketches	Ippolitoff-Ivanoff-Nazarian
Reflets dans l'eau	Debussy
Prelude in E Minor	Rachmaninoff
El Vito	El Vito

Mr. Sukoenig gave ample evidence of the possession of considerable digital celerity, which served him to good purpose throughout, especially in such things as the Frescobaldi Fugue, which was given with due clarity of outline. It seemed, however, that in his work of preparation he had applied himself to the solving of technical problems somewhat at the expense of matters of deeper musical significance. An occasional weakness of feeling for the fundamental rhythmic pulse, hardness of tone and lack of color, shading and nuance were conspicuous defects that need now to receive as much consideration as has obviously been given the more purely mechanical side of his work.

There was sureness in his approach to the Beethoven and Chopin sonatas, in which he was at his best in the Rondo of the first and the Scherzo of the Chopin. The transcription of Ippolitoff-Ivanoff's In the Village received its first performance on this occasion. The audience was cordial in its applause.

C.

Chaliapin Returns

There was no doubt of the popularity of Feodor Chaliapin when he returned to the stage of Carnegie Hall for a song recital on the evening of March 3. Assisted by Ivan Basilevsky, Mr. Chaliapin, as usual, selected songs at random from a work book and in more than one instance made comments upon the texts.

The opening work was Moussorgsky's

(Continued on page 30)

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(Continued from page 29)

Trepak, a stirring performance. Following this came Rachmaninoff's Fate and Koreschenco's Autumn Melody. The aria of Kontchak from Borodin's Prince Igor brought out the Russian's intense dramatic fervor and the excerpt was received with tremendous applause. Glinka's The Midnight Review, an uncanny, *danse macabre* type of work, had a magnificent performance and Dargomysky's The Old Corporal gave the singer a fine opportunity for characterization, and The General's Daughter by the same composer was given with cynical humor.

The delicious satire of the Catalogue Aria of Leporello from Mozart's Don Giovanni was one of the best things of the evening and well-contrasted with Schumann's Ich Hab' im Traum Gewein which followed. A Russian convict song was well done and, of course, the Volga Boatman's Song. There were also Moussorgsky's Song of the Flea and La Calunnia from The Barber of Seville.

The audience, a capacity one, was enthusiastic throughout the evening. N.

Oskar Shumsky Heard

Oskar Shumsky, violinist. Vladimir Sokoloff, accompanist. Town Hall, March 3, evening:

Sonata in E Flat, Op. 18....Richard Strauss
Sonata, Op. 27, for solo violin....Eugen Ysaye
Concerto No. 5 in A Minor, Op. 37.....Vieuxtemps
Beau SoirDebussy
La CapricieuseElgar
Slavonic Dance No. 1 in G Minor.....Dvorak-Kreisler
Polonaise Brillante No. 2 in A, Op. 21.....Wieniawski

The Strauss sonata gave Mr. Shumsky the opportunity to display playing that was vigorous, clear and generally of a good tone. Though the young artist has not reached the technical ease and mastery that is the property of more mature artists, it is obvious that he is well on the way to doing so. Ysaye's Sonata required the limit of Mr. Shumsky's dexterity more than interpretative insight, and in this work his digital expertness was admirable.

The Vieuxtemps was given with more than perfunctory ability and was characterized by an intelligent restraint that added to the dramatic significance of the work which, at its completion, was enthusiastically applauded. The accompaniments of Mr. Sokoloff were worthy contributions. P.

Philip Frank Violin Recital

A winner in student days of a New York Music League contest and a debut-

tant of last season, Philip Frank, violinist, accompanied by his brother, Bernard Frank, was heard to advantage in a formidable list of works in the Town Hall on the evening of March 4. The Sibelius Concerto in D Minor and the Franck Sonata were his major undertakings. Others were the Praeclodium and Allegro of Kreisler (one of the compositions formerly attributed to Pugnani); Grand Adagio from Glazounoff's ballet, Raymonda, in an arrangement by Efrem Zimbalist, Mr. Frank's teacher; Ravel's Tzigane; Danse Espagnole from La Vida Brève by de Falla-Kreisler; Nigun from Bloch's Baal Shem, and Sarasate's Introduction and Tarantelle.

Mr. Frank is to be congratulated for undertaking the difficult Sibelius work. His interpretation at times was rather pedestrian, but the mechanical negotiations alone were worthy of high admiration. The Franck Sonata was the best performance of the evening, technically and musically. Both players are to be commended, especially, for keeping the first movement up to its prescribed tempo. The audience was large and obviously appreciative of Mr. Frank's abilities.

R. Vecchi Singers Heard in Concert

The Vecchi Singers of the Dessoff Choirs, led by Margarete Dessoff, gave a program of madrigals at the French Institute on the evening of March 4. Yella Pessl assisted at the harpsichord. The program began with the Es Kummt ein Schiff Geladen, by Conrad Beck, contemporary Swiss composer; thin, atonal stuff with but little of melodic interest to recommend it, the contrapuntal weaving of the voices lacking in both sonority and color. The Five Madrigals of Claudio Monteverdi, spontaneous and fresh after the lapse of three centuries, were revelations, particularly in Vago Augelletto and Hor ch'el ciel e la terra, of this composer's ability to underscore and follow faithfully the printed word with the music of emotion. Four of these madrigals were accompanied by harpsichord, one with 'cello and two with violins.

A brilliant exposition of Handel's Chaconne was given by Miss Pessl at the harpsichord. Another novelty of the evening was the performance, for the first time anywhere, of Hans Weisse's Three Madrigals on words from Goethe's Venetian Epigrams. Mr. Weisse, formerly a Viennese and now a member of the faculty of the David Mannes School, has, in these madrigals, attained sonority with the added pungency of the contemporary spirit. The



Hans Weisse, Whose Three Madrigals Were Given a Premiere by the Vecchi Singers

chorus sang with verve if not always with flawless intonation, and was wholly admirable in its interpretation of Hans Leo Hassler's Five Madrigals, a cappella works prompted by Italian environment, yet speaking with the voice of the German Lied.

P.

Myrtle Leonard Makes Debut

Myrtle Leonard, contralto. Mildred Brown, accompanist. Town Hall, March 5, evening:

Into thy Hands, from God's Time Is Best.	Bach
Gia il Sole dal Gange	Scarlatti
The Spirit Song	Haydn
Ueber Nacht; Mausfallen-Spruchlein....	Wolf
Ich Große nicht	Schumann
Schmid Schmerz	Van Eyken
November	Tremisot
Le Miroir	Ferrari
Pioggia; Nebbie	Respighi
Stornellata marinara	Cimara
A Soft Day	Stanford
The Fisher's Widow	Edwards
The Faltering Dusk	Kramer
May Day Carol (Old English) Arr. by Taylor	

Miss Leonard, who is a new member this year of the Metropolitan Opera, revealed in this first recital appearance that she is an unusually gifted interpreter and that she possesses a voice, rich and mellown in quality, which adapts itself well to a variety of vocal demands. The varying moods and colors of the songs were carefully distinguished and set forth, and the diction in the English as well as in the Italian and the second group of German songs was excellent.

Her interpretations of Ferrari's Le Miroir and the two Respighi works were especially notable as to interpretation and general artistic presentation. A certain cloudiness of tone quality, in evidence early in the program, was dispelled in the concluding groups, and fine accounts were given of the American works at the end. Added to the purely musical aspects of Miss Leonard's artistry, there is also a poise and assurance in her stage presence and a ratio of personal charm which are important attributes for the recitalist. Miss Brown played sympathetic accompaniments from memory.

E.

Anne Judson Heard in Recital

Anne Judson, contralto, gave a recital in the concert hall of the Barbizon-Plaza on the evening of March 5, accompanied by Solon Alberti. Miss Judson's program included French, English, German, Italian and Russian songs, Dido's Lament from Purcell's Dido and Aeneas, Handel's Droop Not Young Lover and a group of works by contemporary composers: Dark and Wondrous Night by A. Walter Kramer, The Day Is No More by John Alden Carpenter, El Zingaro by Mr. Alberti and Homer's The House That Jack Built.

Miss Judson was at her best in the group of Lieder by Hugo Wolf, Erich Wolff and Richard Strauss, though a rather persistent vibrato marred an otherwise excellent voice. Ravel's Chanson

Hebraique, Chanson Espagnole; two songs by Borodin and Gliere's Sjt Boodiem Sjt, completed the interesting program. P.

ROBERT BRUCKMAN, pianist. Barbizon, Feb. 24, afternoon. Bach D Major Fugue arranged by Busoni; Schumann's Symphonic Etudes; the B Flat Minor Sonata of Chopin and pieces by Dohnányi, Walter N. Nash and Debussy.

EVELYN LEVITTAN, pianist. Hotel St. George, Brooklyn, Feb. 25, evening. Schubert's Wanderer Fantasy, a Chopin group and works by Liszt and Debussy.

DANIEL WOLF, pianist. Barbizon, Feb. 26, evening. All-Chopin program including a Nocturne, the F Minor Fantasy, Six Etudes, the Tarantelle, the Berceuse and the A Flat Polonaise.

FREDERIC CAPIER, baritone. WILLIAM OTTER, pianist. Barbizon, March 3, afternoon. Piano works by Debussy, Grieg, Reinhold and Chopin. German Lieder and songs in English.

GEORGE MEVI, baritone. AMOS ALLEN and PHILIP JEFFREYS, pianists. Barbizon-Plaza, March 4, evening. Scena from Verdi's Otello, Barcarolle from Gounod's Polyeucte and German Lieder. The Blue Danube Waltz arranged for two pianos by Abram Chasins.

CARMELA IPPOLITO, violinist. KARL YOUNG, pianist. Barbizon, March 5, evening. Sonata by Tartini, Concerto Gregoriano by Respighi and short pieces by D'Ambrosio, Sibella and Paganini-Loeffler.

RENAISSANCE ENSEMBLE. Julius Schulman, pardessus de viole; Jacques Malkin, viole d'amour; Youry Bilstin, viole de gambe; Benjamin Feinblom, basse de viole, and Leo Small, harpsichord. Roerich Hall, March 5, evening. Program of antique music for various combinations of instruments.

Frederick Jacobi Heard in Lecture Recital

Frederick Jacobi, composer-pianist, was heard in a lecture recital in the Mailamm series at the Jewish Club in the Park Royal on the afternoon of Feb. 17. The topic of his talk was American Jewish Composers of Today. He was assisted by Rita Sebastian, contralto, and David Sackson, violinist. Mr. Jacobi accompanied.

Mr. Sackson played Goldmark's The Call of the Plains, Bloch's Nigun, a Dance from Achron's Suite, The Fiddler; two Preludes by Mr. Jacobi and works by Gruenberg and Copland. Miss Sebastian sang three songs by Lazare Saminsky, Marion Bauer's Night in the Woods and three songs by Gershwin. A large audience received the artists with evident approbation.

Katherine Bacon Plays for Musicians Club

Katherine Bacon, pianist, was soloist at the meeting of The Musicians Club of New York at the Waldorf-Astoria on the evening of Feb. 19. Miss Bacon won high approval in two groups of works which included the Caprice on Ballet Themes from Gluck's Alceste, by Saint-Saëns; Intermezzo in E Flat Minor and Caprice in B by Brahms; Chopin's G Minor Ballade; Triana by Albeniz; Ondine by Ravel, and Etude en Forme de Valse by Saint-Saëns. In the second half of the program, under the direction of Leonard Liebling, Mortimer Gould gave improvisations at the piano.

Rosa Ponselle at Diaz Musicale

Rosa Ponselle, soprano of the Metropolitan Opera, was one of the soloists in the fourth and last of Rafaelo Diaz's Tuesday afternoon recitals at the Waldorf-Astoria on Feb. 27. Elvin Schmitt, pianist, made his debut with two groups of solos. Miss Ponselle sang excerpts from Carmen, Alceste, and several shorter works. Other principals were Nanette Gude Bayne and Curtis Cooksey who played two scenes from Shakespeare's Romeo and Juliet, and Macbeth, and Maria Casova, violinist.

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EDGAR STILLMAN KELLEY
Composer

The Fortnight at the Metropolitan

(Continued from page 15)

Before the rise of the curtain, Wilhelm von Wymetal Jr., appeared to make apologies, not for Kirsten Flagstad, as the capacity audience feared, but for Lauritz Melchior, who had sprained his ankle and craved indulgence.

Without minimizing the very beautiful singing of the remainder of the cast, Mme. Flagstad was the focus of interest. The Norse soprano, who has proved the sensation of the opera season, was only out of bed twenty-four hours from a severe case of grippe, and was singing the role of Brünnhilde for the first time on any stage. To both of these circumstances may be ascribed a certain lack of acuteness in dramatic action, an occasional lack of cohesion between the character as sung and the character as acted. There was not anything to which exception could be taken, nothing on the minus side of the ledger. It was simply that there might have been more on the plus side.

Vocally, one can only say that such singing as Mme. Flagstad gave us renews faith in the art of song and makes one believe that good singing is by no means a thing of the past. For any singer to dominate Mr. Bodanzky's orchestra playing fortissimo and yet not, apparently, be singing loud at all, indicates a method of production that may well be called faultless. The voice took on a myriad of colors and the high notes were perfectly sung and with complete ease, so that at the end of this most difficult role, it sounded as fresh as at the beginning.

Curtain calls were the order of the day and, at the end, a large portion of the audience rushed to the front of the parquet to cheer repeatedly.

Mr. Melchior sang his best in spite of his disability and was at all times completely in the role. Friedrich Schorr, in especially good voice, was an impressive Gunther, and Emanuel List's Hagen was sonorous vocally and malevolent in character. Edith Fleischer sang an extremely fine Gutrune even though one of her best scenes was omitted. Karin Branzell as Waltraute was vocally impressive though her attitudinizing detracted somewhat from the true artistic value of her characterization. Gustav Schützendorf was Alberich. Miss Fleischer doubled as Woglinde and Miss Doe as the First Norn and Flosshilde.

The other roles were capably assumed by Phradie Wells, Irra Petina, Elda Vettori, Max Altglass and Arnold Gabor. The male chorus sang magnificently. Mr. Bodanzky conducted his best and even some recalcitrant brass instruments did not disturb the harmonies of the afternoon. H.

Kathryn Meisle Makes Debut

The season's fourth Aida on the evening of Feb. 28, was the occasion of the debut



Lily Pons Was Heard in the Bellini Opera Revival

with the company of Kathryn Meisle in the role of Amneris, taking the place of Rose Bampton, who was indisposed. Miss Meisle's first appearance was originally scheduled for *Il Trovatore* two evenings later.

She made a distinctly favorable impression in the role of the love-tortured Egyptian princess. Her building up of the character was at all times consistent and in the Trial Scene, she rose to a dramatic height which brought her seven curtain calls. Throughout her singing was of a high order and made evident the fact that she is a definite acquisition to the company.

Elisabeth Rethberg was an effective Aida as always and delivered her two arias with dramatic intensity and exquisite tone. Giovanni Martinelli repeated his former triumphs as Radames and Lawrence Tibbett sang an impressive Amonasro. Ezio Pinza was Ramfis, Louis D'Angelo, the King; Lillian Clark, the High Priestess, and Giordano Paltrinieri as the Messenger. Ettore Panizza conducted. D.

Meistersinger Again

An impressive and smoothly moving performance of *Die Meistersinger* on the evening of March 1 brought two changes in cast, Emanuel List singing Pogner with sonorous beauty and Marek Windheim taking over the role of David, which he portrays scampishly and with little vocal appeal. The singers familiar in their roles seemed without exception to bring fresh vitality and lyrical grace to this evening.

Friedrich Schorr has rarely sung more felicitously the benign Hans Sachs; Maria Müller was a picture of girlish sweetness as Eva and sang with true, clear vocalism; Paul Althouse's Walther gained in freedom and poise and Doris Doe's Magdalene was vocally pure, dramatically vivacious. Even Gustav Schützendorf's Beckmesser, hard to improve upon, seemed a more pointed and amusing characterization than before.

Only the orchestra, occasionally rough but always ready with some more than lively tempo, could have been more suavely marshalled under Artur Bodanzky's direction. The audience, a very large one, loved it all. Q.

Sonnambula Honors Bellini

Six months ahead of the actual anniversary, which falls on Sept. 24, the Metropolitan commemorated the centenary of the death of Vincenzo Bellini with a performance of that composer's *La Sonnambula* on the afternoon of March 2. The attendance was one of the largest of the season. Of the artists announced to appear, Tito Schipa and Ezio Pinza were kept away by colds, entailing the eleventh hour substitution of Alfio Tedesco as Elvino and Virgilio Lazzari as Rodolfo. Though both met competently the requirements of these roles, singing lyrically and



Vincenzo Bellini's *La Sonnambula* Was Sung in Honor of the Centenary of the Composer's Death

smoothly, the burdens of the performance rested with increased weight on the slender shoulders of Lily Pons. Her brilliant achievement of *Ah non giunge* was the culminating moment of an afternoon in which Bellinian melody and bravura apparently asserted much the same appeal they had for listeners of an elder day. Pearl Besuner, Ima Bourskaya, Louis D'Angelo and Giordano Paltrinieri were other members of the cast. Ettore Panizza conducted with the authority now taken for granted at his performances.

Not the orchestra, however, but Mr. Setti's chorus was Miss Pons's chief rival in the interest of those who have an ear for the type of tune *La Sonnambula* perpetuates. It sang with grateful tone and, moreover, was true to pitch, something that could not be said unreservedly for the principals. Though Norma would have been a more impressive work for this commemoration, and either Puritani or Beatrice di Tenda (scheduled for many of the Italian Bellini commemorations this year) would have proffered more of novelty, *La Sonnambula* remains typical of its composer. As the opera had been out of the repertoire only a year and had been newly mounted for the revival of 1932, the production was one both fresh and familiar.

O. T.

Meisle Heard in *Trovatore*

Following her very successful debut as Amneris on Feb. 28, Kathryn Meisle appeared as Azucena in *Il Trovatore* on March 2 and won another hearty reception from New York opera goers. The gifted American contralto put to her credit one of the most convincing portrayals of the old gypsy woman that has been heard here in many a day. Dressing the role appropriately, she acted it with an intensity and an emotional understanding that held her hearers spellbound in her big scenes. Her *Stride la vampa* was sung with a rhythmic verve and a vocal fullness that were thrice admirable and at the end she had a long extended ovation. In her duet with Manrico in the final act she gave an exhibition of *pianissimo* singing that might be held up as a model for many of her colleagues, who believe that loudness is an essential part of good singing, which, of course, it is not.

She was applauded to the echo when she appeared before the curtain with her colleagues, and had several curtain calls by herself, occasions of whole hearted approval from the audience.

Miss Corona, Mr. Martinelli, Miss Vettori, Mr. Rother and Mr. Bada repeated their familiar performances of Leonora, Manrico, Inez, Ferrando and Ruiz, respectively. So did Armando Borrigoli as the Count di Luna. His singing of the role left everything to be desired. Mr. Bellezza conducted admirably. A.

Sunday Night Concert

The Brooklyn Arion Society, Leopold Syre, conductor, assisted at the Sunday Night Concert on March 3. Besides contributing choruses by Pracht, Heinrich, Schubert, Wagner, Kaempf, Nelius and Baumann, the organization supported Leonora Corona in the *Inflammatus* from Rossini's *Stabat Mater*, and Emanuel List, Dorothee Manski, Karin Branzell, Lauritz Melchior and Friedrich Schorr in the *Prayer* from *Lohengrin*. Mr. List also sang the Landgrave's *Ansprache* from *Tannhäuser*; Mme. Branzell an aria from Bruch's *Odysseus*, Gertrude Kappel the *Immolation* from *Die Göterdämmerung*; Mme. Manski and Mr. Melchior the duet from Act I of *Die Walküre*, and Miss Corona, *Dich Teure Halle* from *Tannhäuser*. The orchestra under Karl Riedel played the *Tannhäuser Overture* and that to *Strauss's Die Fledermaus*. N.

Two Operas Buffa

One of the finest achievements of the season, thus far, was the repetition of Pergolesi's *La Serva Padrona*, and Donizetti's *Don Pasquale* on March 4. A large

(Continued on page 33)

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RECITALS DOMINATE BALTIMORE MUSIC

Chamber Music Organizations, Clubs, Soloists Add to Seasonal Calendar

BALTIMORE, March 5.—The Pro Arte Quartet appeared under the auspices of the Bach Club on Feb. 19 at Cadoa Hall, presenting a Haydn quartet, works by Milhaud and Hindemith and several more excerpts from the works of Haydn.

On Feb. 22 the sixteenth Peabody recital was presented by the Kroll Sextet. Two contemporary works, a sextet of Frank Bridge, the early opus of Arnold Schönberg, Verklaerte Nacht and the Brahms sextet in B flat, Op. 18, were played.

The Treble Clef Club gave its thirtieth concert at the Peabody Conservatory of Music on Feb. 14 before an appreciative audience. Mrs. J. Parkin Keech, president, and Herbert J. Austin, director, chose a program which marked the anniversary of the birth of Bach and Handel and also gave a first local hearing of compositions by Gustav Holst, Sigfried Karg-Elert and the American composer, Frances McCollin. Else Melamet Schmidt was the club accompanist. Frieda Etelson was violin soloist and Dr. Laurence Petran organist.

Otto Klemperer appeared on Feb. 13 with the Philadelphia Orchestra. The program included works by Bach, Stravinsky, Sibelius and Schumann's Fourth Symphony.

At the Peabody Conservatory of Music, Eidé Noréna, soprano, gave a recital on Feb. 15. Pierre Luboshutz accompanied.

The Susquehanna Lutheran Motet Choir, Frederick C. Stevens, conductor, gave its initial local concert at the Parish House of Zion Church on Feb. 18, before a large audience. The program included works of Palestrina, Gibbons, Byrd, Bach and present-day composers.

Felix Fox, pianist, was the guest artist at the meeting of the Baltimore Music Teachers' Association held at the Woman's Club of Roland Park on Feb. 16.

A joint recital was given on Feb. 25 at the Peabody Conservatory by Alexander Sklarevski, pianist, and Bart Wirtz, cellist. Two sonatas of Beethoven and Saint-Säens and shorter works were played. Alice Boyd was the accompanist.

James Winship Lewis, pianist, gave a comprehensive program of classic and modern works at the Hamilton Street Club on Feb. 26, disclosing abundant technical command and individual style.

The Budapest String Quartet appeared at Cadoa Hall on Feb. 27, the sixth of the Bach Club Series. Members of the group, Josef Reismann, Alexander Schneider, Stefan Ipoli, and Mischa Schneider, were assisted by Lillian Fuchs, violinist. The program included Mozart's Quintet and Divertimento in E Flat, for string trio, and the Brahms Op. 111.

The Baltimore Music Club, Mrs. C. Albert Kuper, president, had as its guest speaker on Feb. 9, the distinguished literary authority Louis Azrael, whose talk was followed by a program of music for two pianos, played by Lubov Keefer and Florette Gorfine, and a concluding group of pieces by Cora Mann Kemper and Selma Tiefenbrun. Sigmund Block, baritone, with George Bolek as accompanist; Elsie Craft, soprano, with Virginia Castelle as accompanist. Helen M. Morton, harpist, pre-

sented a group of effective numbers which appealed to the audience. The program was arranged by Mrs. Martin W. Garrett and Mrs. E. V. Milholland. As guests of the Woman's City Club on Feb. 10, the Baltimore Music Club Chorus, under the direction of Franz Bornschein, sang the conductor's Isle of Sleep and Sunset and Deems Taylor's transcription of May Day Carol. The program included piano solos by Elizabeth Rowland Davis and songs for baritone, sung by John Englar accompanied by Blanche White. Sara Stulman was accompanist for the chorus.

F. C. B.

KANSAS CITY MEN IN NINTH CONCERT

Krueger Leads Symphony in Works by Brahms, de Falla, Stravinsky

KANSAS CITY, Mo., March 5.—The Kansas City Philharmonic, Karl Krueger, conductor, gave its ninth subscription concert in Convention Hall on Feb. 28. Brahms's First Symphony was given a memorable performance, Mr. Krueger reading the work with a rare inspiration that was attested by continued and merited applause. De Falla's Nights in the Gardens of Spain, with Savino Rendina capably performing the piano passages, formed a contrast to the Brahms work and a requested repetition of Stravinsky's Suite from L'Oiseau de Feu completed the concert.

The seventh event of the Philharmonic series was replete with varied interests—the first appearance in this city of Nathan Milstein, who gave a sensational performance of Tchaikovsky's Concerto for violin and orchestra, and the first hearing, in this city of Powell Weaver's Symphonic Poem, The Vagabond, effective writing in the modern vein and deftly descriptive. Mr. Weaver was in the audience which gave him unquestioned evidence of its approval. Wagner's March from Tannhäuser and Goldmark's Rustic Wedding Symphony were also played.

Music of the Dance Given

Music of the Dance comprised the eighth program played by the Philharmonic. Weber-Weingartner's Invitation to the Dance, Strauss's Emperor Waltz, Saint-Säens's Tarentelle for flute, clarinet and orchestra, with Brown Schoenheit, flutist and Fred Joste, clarinetist, as assisting artists; Stravinsky's suite from the ballet, L'Oiseau de Feu; Debussy's Sacred Dance and Profane Dance, with solo passages for harp played by Lois Craft; Pantomime and Ritual Fire Dance from de Falla's El Amor Brujo and waltzes from Der Rosenkavalier were included on a program that convincingly revealed the virtuosity of Mr. Krueger and the orchestra.

BLANCHE LEDERMAN

Gardner Choral Club Gives Recital

GARDNER, MASS., March 5.—The Gardner Choral Club, assisted by Grace Leslie of the Metropolitan Opera, and conducted by Arthur T. Coogan of Keene, N. H., gave its third concert of the season at the New Uptown theatre on Jan. 31. Miss Leslie sang a group of songs by Schumann, Carpenter, an aria from Meyerbeer's Prophète and others. Edda Bennet Beal accompanied Miss Leslie. The orchestra was under the direction of Charles L. Brown.

MUSICAL AMERICA for March 10, 1935

NOVEL BECOMES MUSIC

Mortimer Browning Makes Orchestral Setting of "Mary Poppins"

Mortimer Browning, musical director of the Greenwich House, New York, was so much impressed with the musical possibilities of the novel, Mary Poppins, that he obtained permission from Miss P. L. Travers, the author, to render it in tone, and he now is engaged in writing the Mary Poppins Suite for orchestra in which the various movements will take their titles from chapter headings in the book. Thus the opening movement is called East Wind, and the last, West Wind. The story concerns a nurse-maid and her various imaginative charges.

Passed Away

Marguerite Melville Liszniewska

CINCINNATI, March 7.—Marguerite Melville Liszniewska, internationally known concert pianist and teacher, and a member of the faculty of the Cincinnati Conservatory of Music since 1920, died in hospital here today after a long illness.

Mme. Liszniewska was born in Brooklyn, N. Y., in 1885, and studied piano in New York with the late Homer N. Bartlett. Going late to Europe, she became a pupil in piano of Jedliczka in Berlin and in harmony of Otis B. Boise and Friedrich Gernsheim. She then went to Vienna, where she studied with Leschetizky and and acted as his assistant for eight years. She was married in Vienna, July 6, 1908, to Dr. Karol Liszniewski, pianist. She won a prize in Paris for a violin and piano sonata adjudged by Guilmant, Pierné, Diemer, Pugno and Marteau. Her concert debut was made in Berlin in 1902 and she subsequently appeared with the Berlin Philharmonic, the Vienna Konzertverein, the Queens Hall Orchestra in London, and the Warsaw and Prague orchestras. In this country she appeared with the Cincinnati, Detroit, Minneapolis, Cleveland, San Francisco and Los Angeles orchestras as well as in recital. She spent the year 1930-1931 in Europe, concertizing and teaching. Her husband, also a member of the faculty of the Cincinnati Conservatory, and two children, Jan Wladyslaw and Elizabeth Josselyn, survive.

Fred Will

ROCHESTER, N. Y., March 5.—Fred Will, prominent in musical affairs in Rochester for a number of years, and husband of Mary Ertz Will, local correspondent of MUSICAL AMERICA, died on Feb. 22. Mr. Will was born here on June 24, 1879 and studied music in Germany. He later attended Cornell, where he played in the college orchestra and from where he was graduated in 1901. He was manager of the Amateur Rochester Symphony Orchestra for several years after its formation about thirty years ago. His extensive music library was donated by him to the old Rochester Conservatory of Music, a forerunner of the Eastman School of Music. He is survived by his mother, his wife, one daughter, two sisters and two brothers.

Eugene Bonn

ROCHESTER, N. Y.—March 5.—Eugene Bonn, organist of St. Patrick's Cathedral here forty-seven years, died today after an illness of several months.

Born in Tripstaat, Bavaria, in 1849, he was brought to America as a child. He began his studies with his father and continued them with his brother, John Louis Bonn for many years organist of the Paulist Church in New York. In 1873, he returned to Germany for further study and on coming back to America was located first in Sandusky, Ohio, moving to Rochester in 1888. He composed settings of the Mass and other sacred works. In 1930, Pope Pius XI bestowed the decoration Pro Ecclesia et Pontifice upon him.

Mr. Browning's compositions have previously been mainly songs. His only suite, Kempton, for piano, was written in honor of his father's Maryland birthplace.

Waterbury Little Symphony Heard

WATERBURY, CONN., March 5.—The Little Symphony of Waterbury, William A. Tinsley, conductor, with Kenyon Congden, baritone, as soloist, gave a concert on Feb. 24 in Buckingham Hall. Raff's Fifth Symphony, the prelude to Wagner's Lohengrin, Bizet's L'Arlesienne Suite and shorter works arranged for string orchestra by Mr. Tinsley, were played. Mr. Congdon sang Eri Tu from Verdi's, The Masked Ball and songs by Hammond, Wolff, Charles and Moussorgsky.

Mary Desmond

BOSTON, March 5.—Mary Desmond, contralto, who had been a member of Hammerstein's Manhattan Opera Company during its final season, died here on Feb. 23. Miss Desmond was born in London and had sung in concert and opera in Europe and this country. She created the role of the Confidante in Hammerstein's original American production of Strauss's Elektra.

Grace Davis Northrup

Grace Davis Northrup, soprano, died on Feb. 6 in hospital in New York after a brief illness. For many years Mrs. Northrup was known throughout the East and Middle West as a recitalist, and an oratorio and church soloist, and was active as a teacher in New York and on the West Coast. Born in San Francisco, she came to New York in 1909, where she made her home for eighteen years. She returned to San Francisco in 1927 and remained there until November, 1934. Her death occurred shortly after her return to New York. She was fifty-two.

Isabella Frances Gordon

DENVER, March 5.—Isabella Frances Gordon, a former operatic soprano, died here on Feb. 26, in her eighty-third year. During the early years of her career she had been a member of Emma Abbott Opera Company and had sung the leading role in Wallace's Maritana at the opening of the Taber Opera House here in 1881.

James Parker Coombs

James Parker Coombs, bass, who sang Klingsor in Col. Henry W. Savage's English production of Parsifal, died at his home on Staten Island on Feb. 22. Mr. Coombs, who was sixty-five years old, had sung in the early Hippodrome productions and more recently at Radio City Music Hall.

Mario Salvini

Mario Salvini, New York voice teacher, committed suicide by jumping from the window in the apartment of a friend on the evening of Feb. 21. Mr. Salvini, whose real name was Salmonovich was said by his brother, Dr. Arthur Salvin, to have been in a depressed condition as the result of professional conditions during the past few years.

W. Otto Polemann

TRENTON, N. J., March 5.—W. Otto Polemann, conductor of the Trenton Male Chorus and the Arion Glee Club and for twenty years head of the music department of the State Normal School died at his home on Feb. 24. Mr. Polemann was born sixty-seven years ago in Aberdeen, Miss.

Carl Hampe

BOSTON, March 5.—Carl Hampe, trombonist for forty years in the Boston Symphony, died here recently in his seventy-ninth year. Mr. Hampe, who developed a remarkable technique in the high register of his instrument, joined the orchestra in 1886, under Gericke and played consistently with the organization until his retirement in 1926.

Orchestral Concerts

(Continued from page 10)

Aaron, conductor; Boellmann's Variations Symphoniques for 'cello, with Eleanor Aller as soloist, Milton Forstat, conductor, and Rachmaninoff's Concerto in C Minor for piano, played by Jack Abram and conducted by Arthur Plettner.

The performances on these occasions of orchestra, conductors and soloists were cogent and well-knit, denoting thorough preparation and admirable coherence in ensemble.

P.

Piatigorsky Soloist with Boston Symphony

Boston Symphony, Serge Koussevitzky, conductor. Soloist, Gregor Piatigorsky, 'cellist. Carnegie Hall, Mar. 2, afternoon:

Concerto in D..... Carl Ph. Em. Bach
(Arranged by Maximilian Steinberg)

Concerto Lirico..... Nicolai Berezowsky

(First time in New York)

Mr. Piatigorsky

Don Quixote, Op. 35..... Strauss

Dr. Koussevitzky is to be praised for bringing to a hearing again the greatly neglected Strauss "variations on a theme of knightly character," which one ought to walk at least a mile to hear. In it are some of the great German composer's best pages, pages that glow with ardor and that orchestral splendor which he alone of contemporary composers can command. The literal, almost descriptive pages, mar, in a way, the worth of the tone poem; but with the years they have faded into the background, leaving in high relief the sections that matter.

Especially with so brilliant a performer as Mr. Piatigorsky in the solo part, does the work fascinate. The Russian 'cellist gave an account of the taxing score that was masterly, both from a technical and tonal standpoint. The orchestral part was well played, though hardly with enough elasticity. The incidental viola solos, portraying Sancho Panza, were scarcely mastered by Jean Lefranc.

Earlier in the program Mr. Piatigorsky labored with Mr. Berezowsky's concerto, a work in one extended movement, doing everything for it that could be done. Like most modern concertos, the solo part is filled with technical intricacies, which Mr. Piatigorsky solved readily enough. But he was unable to make music that is dry, derivative and consciously contemporary in conception, anything but boring. Mr. Berezowsky knows, as do many of our younger composers, how to write; he even writes exceptionally well for the orchestra. But he has so little to say that is of interest that his knowing how is of precious little

avail. He was called out to bow at the end.

A.

Lange Commemorates Bach Anniversary

New York Philharmonic-Symphony. Hans Lange, conductor. Soloist, Kemo Bolognini, violinist. Carnegie Hall, March 3, afternoon:

A London Symphony.... Vaughan Williams
Brandenburg Concerto in G for Strings..... Bach

Concerto in G Minor..... Bach

Mr. Bolognini

Chorale Prelude, Erbarm Dich mein, O Herre Gott..... Bach

(Transcribed by Elliot Wheaton)

Chorale Prelude, Ams teter Gott schreit' ich zu Dir..... Bach

(Transcribed by Elliot Wheaton)

Chorale Prelude, Ein feste Burg ist unser Gott..... Bach

(Transcribed by Walter Damrosch)

Following a splendid performance of the richly scored and happily conceived Vaughan Williams symphony, Mr. Lange devoted the program to commemorating the 250th anniversary of the birth of the master of masters, Bach.

The Brandenburg concerto was stirringly played by the full strings. After it Mr. Lange reduced the strings to a small contingent for the unfamiliar violin concerto in the arrangement of Gustav Schreck. Mr. Bolognini played the solo part with unfailing beauty, giving the music appropriate tonal color and style and merging his solo duties with the ensemble in the manner of a musician of fine sensibilities, with no thought of virtuoso display. The audience recognized this and gave him an ovation and repeated recalls.

Mr. Wheaton's two transcriptions proved to be made with capability and respect for the music in hand, which latter can not be said of the most widely performed Bach transcribers of our day. (Their names, of course, are only suspected, not divulged!) The first is scored for small orchestra; the second calls for the full instrumental array, and deals with the six voices in a clear and well calculated manner. Dr. Damrosch's setting of the familiar Ein feste Burg is a similarly noteworthy achievement, scored in a masterly way to set forth the wondrous organ polyphony in orchestral garb. Mr. Lange led all the Bach works with a firm hand; his approach was always that of the devoted musician, not of the virtuoso conductor. What a relief in this day of prima donnas!

A.

Metropolitan Opera

(Continued from page 31)
audience applauded the work of the two casts which were the same as in the previous performances. Lucrezia Bori was charming as Norina in the latter work, and fine performances were given by Ezio Pinza as the Don, Tito Schipa as Ernesto, and Giuseppe De Luca as Dr. Malatesta. Ettore Panniza conducted. In La Serva Padrona, Editha Fleischer as the servant-mistress, Louis D'Angelo as the unwilling suitor, and Angelo Bada as the blustering servant were received with high acclaim. Vincenzo Bellezza was the conductor.

E.

A Correction

In the review of the performance of La Bohème at the Metropolitan on the evening of Feb. 7, published in the last issue of MUSICAL AMERICA, it was inadvertently stated that Gladys Swarthout sang the role of Musetta. The singer taking this part was not Miss Swarthout but Helen Gleason.

Schools and Studios

Gescheidt Pupils Fill Operatic Engagements

Mme. Adelaide Gescheidt's artists are having a busy season. Helen Harcourt, soprano, sang the leading role in the Montclair Operetta Club's performance of Victor Herbert's Sweethearts. Following this have been engagements at Rider College on Jan. 15, with the Apollo Club of Asbury Park on Feb. 28. Miss Harcourt is booked to appear for the Montclair Musical Society on March 12.

Mary Walker, contralto, appeared as soloist at the Birch-Wathan School on Jan. 16, and at the Chapin School on Feb. 18. She will be heard in recital in Scarsdale, N. Y., on March 14.

Estelle Liebling Artists Actively Engaged

Rosemarie Brancato, coloratura soprano, is now in California, after a tour covering Helena, Mont.; Boise, Ida.; Ogden, Utah; Cedar Rapids, Ia., and Lexington, Ky. Ivy Dale, mezzo-soprano, and Annunciate Gorratto, soprano, sang at the Hippodrome. Myron Taylor, tenor, sang in Tchaikovsky's Eugen Onegin at Mecca Temple on Feb. 23. Betty Quay, Martha Wilkins and Nellie Winger appeared at Radio City Music Hall. Miss Dale, Doris Daniels, Lois McLaughlin, Aimee Pesener and Anna Worth sang at the Capitol Theatre for five weeks. Winifred Gaynor, soprano, was soloist at the Woman's Club at the Forest Hills Community House on Feb. 19. Sydelle Rausch was the accompanist.

Pupils of School for Advancement in Music Heard in Recitals

Pupils of the School for Advancement in Music have been heard in several interesting programs recently. On Jan. 27, a concert was given by Katrina Munn, Louise Miccio and Effie Lott, pianists; Ida Gitlin, contralto; Genevieve Lewis, 'cellist; Mae Hasbrook, soprano, and Marjorie Harding, violinist. The Misses Harding, Lewis and Munn ended the program with a trio arrangement by Miss Lewis of the Romance from a Wieniawski concerto. On Feb. 24, the Misses Gitlin, Miccio, Balzer, Lott and Munn, and Sonya Levine, violinist; Harriet Joyce, harpist, Frances Thenen, violinist; Harriet Joyce, and Miriam Mann, pianists, were heard. Miss Balzer gave an interesting recital on Feb. 1, in Steinway Hall, featuring Schumann's Papillons and playing works by Scarlatti, Beethoven, Albeniz, Liszt and others. Miss Gitlin, accompanied by Rosalind Foster Abell, gave a recital in the same hall on Feb. 13, presenting works in Italian, German and English.

Arthur Alexander Returns to New York

Arthur Alexander, composer and teacher of singing, has re-established a studio in New York after an absence of ten years in Hollywood where he engaged in composing music for motion pictures. Mr. Alexander's new studios are at 15 West 55th Street.

Handel Honored in Chittenden Studios

A program of works by Handel was given in the Kate S. Chittenden Studios on March 1, in honor of the 250th anniversary of the composer's birth. Those taking part were Margaret Dooley, contralto; Lillian Rung, Florence Hubbard, Elizabeth Stieglitz, Elizabeth Guion, Annabelle Wood and Emily Stehlík, pianists; Hugo Fiorato, violinist; C'zelma Crosby and John Bocsky, 'cellist.

Eleanor Mehl Berger Gives Recital

Eleanor Mehl Berger, contralto, was heard in a song program in Aeolian Hall on the evening of Feb. 21, assisted by John Warren Erb at the piano and organ.

Chicago Studios

Chicago Musical College Activities

Anah Webb, violinist, of the faculty, and Charlotte Vogel Stewart, pianist, from the studio of Rudolph Ganz, were heard on Feb. 20. Leola Aikman, soprano, artist pupil of Nelli Gardini, has returned from a recital tour of Wisconsin, Minnesota and North and South Dakota. John Pilon, baritone, artist pupil of Graham Reed, gave a recital at the Evanston Library on Feb. 14.

Elizabeth Recht, mezzo-soprano, of the faculty, was one of the soloists in Cadman's White Enchantment at the Michigan Medinah Club on Feb. 17. Louis Helsom Crum, dean of women, presented the following artists in concert at the Edward Hines Memorial Hospital on Feb. 17, under the auspices of the Red Cross; Bethel Ladies Octette, Isabel Laughlin, pianist; Ruth Crum Vernon, soprano, and Louis Dvorch, violinist.

American Conservatory Notes

CHICAGO, March 5.—Students of the American Conservatory heard in recent recitals included piano pupils of Louise Robyn and organ pupils of Wilhelm Middelschulte. Other piano pupils included Pearl Appel, Ruth Alexander, Lela Hammer, Vera Gillette, Vincent Micari. The Luther Institute Glee Club, John Thut, conductor appeared in concert at St. Luke's Church on Feb. 24 with Marvin Ziporyn, violinist, as soloist, and Fern Weaver, accompanist. Leo Heim is the club's regular accompanist. Members of the Heniot Levy Club gave a musical in Mr. Levy's studio on the same date.

Musical Activities at Illinois Wesleyan University

BLOOMINGTON, ILL., March 5.—Musical activities at Illinois Wesleyan University have been numerous during recent weeks. The A Cappella Choir under the baton of Dean Arthur E. Westbrook, gave a concert in Decatur on Jan. 13. The St. Cecilia Club, J. Alfred Neu, conductor, appeared in Clinton, Fairbury and El Paso. Senior recitals during January and February were given by Eugene Cawood and Norman Marshall, baritones; Marjorie Martin, pianist; Joseph Payne, tenor, and Herbert Snavely, violinist. Junior recitals were given by John Tellisha, violinist; Florence Newkirk, soprano; Lorena Jeffers, 'cellist, and William Austin, Ronald Roberts and Elizabeth Batman, pianists.

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Works of Special Interest Mark Opera in Italy

Nerone, by Mascagni, Has World Premiere under Composer's Baton at La Scala — Turin Hears Rocca's Il Djibuk—Long Awaited Fedra, of Pizzetti, Given in Rome

By ANNA WRIGHT

ROME, March 1.—Mascagni's *Nerone*, Rocca's *Il Djibuk*, and Pizzetti's *Fedra* have occupied places of importance among recent operatic events in Italy.

Before a Scala audience of over 3000 spectators, Pietro Mascagni, who is now seventy-one years of age, conducted the world premiere of his new opera, *Nerone*, and received enthusiastic applause not only from the Milanese but from the whole of Italy, represented there on that memorable night. Figures, perhaps, best express popularity: on that night, the box-office receipts soared up to 275,000 lire. The enormous interest and corresponding demand for tickets brought about an enormous increase in prices, and, for a stall, 400 lire had to be paid. Not to have been present that night would have been a regrettable omission. The Scala scarcely seemed a theatre; it was a hot house, a bower of roses. The velvet front of every box was banked high with roses and carnations. It only needed the presence of the Duce to make it complete, but he sent his son-in-law, Count Ciano, to represent him, and the royal family is so large that a sprinkling of royal Dukes were also present.

Previous to the premiere, Mascagni gave a lecture at the Royal Conservatoire of Music, and in his own racy, Tuscan speech, talked of his *Nerone*, of his own life and experiences, and explained how he was led to choose the same subject matter as Boito. He told how he was inspired by seeing the well known Italian tragedy by Pietro Cossa and his delight in the dramatic part of Nero and the well known actors of that day made him yearn to put it to music. An interesting coincidence was that the very night of the premiere of *Nerone*, the veteran actor, Ermete Zucconi (the old partner of Eleonora Duse), was appearing in Cossa's *Nerone* at Messina, and the musician and the tragedian exchanged telegrams of felicitation. Verdi was still alive when the young Mascagni first planned his opera, and if *Nerone* has waited so long to see the footlights, it is principally out of a spirit of deference to Boito.

First Mascagni Opera Since 1921

It behooves us to remember that fourteen years have passed since Mascagni gave us his last opera. He has been silent since he gave us his *Piccolo Marat* in 1921, in Rome. Eleven years have elapsed since, at La Scala, we witnessed another anxiously awaited first night, another *Nerone*, and by Boito. Mascagni's creation has no connection whatsoever with this immediate predecessor; it might relate to the story and happenings of quite another of the Roman emperors.

We have here the private life, the love episodes and the amusements of an emperor, not even necessarily a Roman one; indeed this *Nerone* adds nothing to the grandeur that was Rome's. It is far more a flight of



Camuzzi
Lodovico Rocca, Whose Semitic Opera, *Il Djibuk*, Was Given Recently in Turin

imagination than a historical fact. Mascagni in his new work has remained faithful to himself and to all his previous production. In *Nerone* he is faithful to his form of harmonic development; faithful to his conception of melodramatic melody and lyric song and to the way it must be presented, and faithful especially to his form of orchestration.

If one insists and seeks for some new departure there is to be observed a greater simplicity, a soberness in the effect, and a much closer connection than in the other operas between text and orchestral texture. There is, particularly in the first act, a constant use of recitative, and it is not of the happiest. It leads to a heavy monotony so that in the two succeeding acts the lyrical outbursts (even to a modern musical ear) come quite as a relief and a stimulant. This excessive use (or abuse) of recitative is also a new departure in Mascagnian melodrama.

Cossa Tragedy Revamped

The librettist is Targioni Tozzelli, who has worked with Mascagni very often and he has handled the Pietro Cossa tragedy summarily. He has done away completely with the prologue and the first act, and has united the last two acts, so that Mascagni's work starts off with the second act of the original, and the whole is in three acts and four scenes. There is no music to precede the rise of the curtain. We are at once introduced to a tavern in Suburra, most lurid of Roman quarters, filled with gladiators, slaves, peasants and country folk. A beautiful Greek dancing girl rushes in, terrified, with two slaves in brutal pursuit, and it requires the interference of the gladiator, Petronius, to save her. Naturally one of the brutal slaves reveals himself to be Nerone, the Emperor, in disguise and the Greek dancing girl, Egloge, is ordered to be removed to his palace. Nerone then turns his attention from women to wine, and giving himself up to the red Falernian the musician has his opportunity for a hymn to its glory. Nero's mistress, Atte, intervenes and soon sends him home more or less the worse for liquor.

This act, with its large share of musical declamation, is the least pleasing of the three but the rustic shepherd's song, *Amante nei gorghi*, is in the best lyrical strain associated with its author. The second act shows us the terrace of the emperor's palace with a panoramic view on the back-drop such as we have had to see repeatedly since Louise. Babilio, the astrologer, tries to warn Nerone of his

perils and gets thrown in prison for his pains.

Nerone forgets all danger and throws off his moods of despair in the arms of Egloge, this being the immediate opportunity for a grand love duet in Mascagniese of deepest dye. Here is the melody that we shall be able to hum as we go home—*già le garrule rondine han fatto il nido*. This is not the only duet. The jealous and neglected mistress, Atte, appears and has full opportunity of dramatic outburst. She is a soprano, as is also Egloge, but a more robust and dramatic one, and the duet between the two brought down the house. Atte tries to kill her rival, but *Nerone* appears just in time to avert the murder. News that Galba has been elected Emperor by the army hardly seems to preoccupy him, for he breaks out into a lyric melody of love to Egloge just before the curtain drops.

The last act is divided into two scenes. The first one satisfies our classical notion of a Neronian banquet; the guests are garlanded with rose-wreaths, the Emperor sings a serenade with the expected harp-like accompaniment, and the Roman orgy is the background for death by poison. Atte poisons the cup that Egloge puts to her lips and, though she presumably is in agony, the melody surges limpidly from her dying throat: *O mio Nerone io muo, la tua piccola rondine spiega l'ali*. Deafening applause drowned the last gasp.

Impressive Death Scenes

There is no doubt that one more successful death scene and song is added to the repertoire of our young sopranos. *Nerone*, with all the due and rights of a tenor, is given a magnificent lament for his love, and with the last sob he learns that his downfall has been brought about and that flight is imperative. Thus, in the concluding scene, in a poor hut on the Via Salaria, it is a fugitive *Nerone* we see asleep and restlessly dreaming, almost delirious, with the faithful Atte at his side. She is there to urge him to suicide, and, stabbing herself, she sets him an example which he soon follows. He raises his dagger to his throat and the faithful servant by his side co-operates by thrusting it well in.

Aureliano Pertile was everything an emperor and a tenor should be; he sang and he acted to perfection. Bruna Rasa has the robust and vibrating soprano required for the part of Atte and, musically, perhaps this part is superior to all the others. The lyrical and tender melodies assigned to Egloge make an irresistible appeal, and a quite young soprano, Margherita Carosia, with a voice of limpid freshness and caressing tone, earned the full favor of the public. Mascagni conducted, and even if his music may not be to every one's taste, there is no doubt that those present were vastly moved to see the old veteran still burning with life and enthusiasm, and still the darling of the public's heart. It is impossible to say that *Nerone* is the best Mascagni ever heard. It adds very little to the maestro's fame and puts no fresh leaf to his laurels.

Rocca's *Il Djibuk*

Once one begins to travel in order to hear opera, it becomes a habit, and Turin is so near to Milan that it was imperative to proceed there in order to hear the opera *Il Djibuk*, by Lodovico Rocca. The success of *Il Djibuk* in its premiere last March at the Scala was confirmed at the Turin performance. Here is a work which unmistakably will take its place in our repertoire, and there are not many of our contemporary operatic productions of which this can be said. The libretto is a wise adaptation by Renato Simoni of the gruesome Jewish legend which, as a play, has toured Europe and possibly the whole world, given by the Hebraic troupes and given also by the leading theatres.

The musician, faced with the problem of his own choice of setting to music this fantastic drama, has avoided the pitfalls



Keystone View

Pietro Mascagni, Who Conducted the Premiere of His *Nerone* at La Scala

of pronounced Semiticism in his music (Lodovico Rocca, by the way, is a Gentleman), and yet has not relinquished the effective color and rhythms of oriental harmonies. He has cleverly made use of authentic formulae of psalmody in the synagogue scenes and again these typically religious modulations are employed very happily in the kabbalistic and mystical parts of the opera. There is something of folklore in the dance music of the nuptial scenes. Their violent rhythmic accents are reminiscent of Russia, just as again the humorous and grotesque expressed in the orchestra as well as on the stage, carries slavonic recollection to our ear. Lodovico Rocca is a past master of choral music. He has a grip and understanding of it which raise the choral work of the *Djibuk* to a high level. Plenty of melodic line lightens up the gloom of the sombre text and the part of Leah gives everything a soprano could desire. *Il Djibuk* is in its second year and it holds the promise of many more seasons because it is music of sincere and genuine inspiration, and is written by a composer of no small craftsmanship.

Pizzetti's *Fedra* Revived

The return to Rome brought further operatic satisfactions. At the Teatro Reale dell'Opera, the first night of Ildebrando Pizzetti's *Fedra* was an overwhelming success. It is quite twenty years now since this masterpiece was first given at the Scala, and Rome has had to wait a long time for it. But the gratifying and enduring satisfaction is that the *Fedra* has had a greater and growing success with every Roman performance. It gives one courage and faith in our public when a work as austere and uncompromising as this one becomes a real popular success, reaching out to the masses, and giving the management the rapture of a full house with no ticket to be had whenever it appears on the bills. Giuseppina Cobelli interpreted the title part with a perfection of voice and much dramatic talent.

May we not have to wait twenty years more to hear it in another Roman season!

And how many years have we not had to wait to hear Sir Henry Wood at the Augusteo? Finally we obtained a concert under his baton. He brought Purcell, Vaughan Williams, Bax and Delius on his programs and generally managed to introduce a vivifying atmosphere in the august Augusteo surrounding.

Eric Simon A Visitor

Eric Simon, of the organization Artistique Internationale of Paris, and representative abroad of the Metropolitan Opera Company, was scheduled to arrive in New York on March 3 on the Champlain for a stay of two weeks.

Burnet C. Tuthill Is New Correspondent for "Musical America"

CINCINNATI, March 5.—Burnet C. Tuthill, composer, is now the correspondent for MUSICAL AMERICA from this city, succeeding Samuel T. Wilson, who has moved to Columbus.